

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

AUGUST 12, 2000

SFX, Clear Channel Resculpting Music-Biz Landscape

Conglomerate Must Achieve Conversion from Buildup To Profits

BY RAY WADDELL

NASHVILLE—A major chapter in the saga that has changed the landscape of the touring industry closed Aug. 1, when radio station conglomerate Clear Channel completed its acquisition of live-entertainment giant SFX Entertainment in a stock swap worth about \$3.1 billion.

Brian Becker, formerly a top executive with SFX acquisition Peece Concerts, was named chairman/CEO of SFX and will oversee all operations of the touring company.

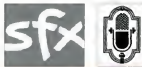
Now, as the Becker-helmed era begins, the question remains as to

how SFX can smoothly shift from an aggressively acquisitive company with a voracious appetite for event programming at whatever cost to an efficient, streamlined operator that can overcome the tremendous losses it incurred during its unprecedented growth period.

Some believe it's simply a matter of a change in management philosophies. Former chairman Robert Silberman and former CEO Michael Forrel were builders who set out to construct a mega-promotion company for a healthy personal and investor profit. Under Becker's new regime, the focus will presumably be on efficient operations and increased revenue streams through synergies, as opposed to rapid growth.

The deal includes Clear Channel's assumption of \$1.1 billion in debt,

roughly half of what SFX spent over the course of nearly three years, as Silberman built what is now the world's largest event producer and promoter. Following the most ag-



NEWS ANALYSIS

gressive shopping spree the industry has ever seen, SFX currently owns or operates 120 live entertainment venues in 31 of the top 50 U.S. markets, including 16 amphitheaters in the top 10 markets.

(Continued on page 79)

Is New Entity Savvy Strategist Or Scary Octopus?

BY FRANK SAXE

NEW YORK—"This is absolutely one of the most strategic, synergistic acquisitions that's ever been made." That is how Clear Channel Radio president Randy Michaels assesses the company's purchase of SFX Entertainment.

It is that concentration of power, perceived or real, that has many in the record and radio industry nervous that Clear Channel will use its multiplying tentacles to cut off the economic lifelines to segments of the business.

On the same late-July day that Wall Street analysts were quizzing Clear Channel on its second-quarter earnings, company executives met with SFX at Clear Channel's San Antonio headquarters to discuss projects the two can develop

together.

"We see a number of synergies between the entertainment business and radio," says Clear Channel VP of investor relations Randy Palmer.

The biggest advantage is marketing, since radio has been the primary vehicle for advertising and promoting concerts for decades. Clear Channel owns more than 1400 radio stations and 19 TV stations in the U.S. and has equity interest in more than 240 stations internationally. With such a stable of stations to tap, SFX is now in a prime position, says

(Continued on page 81)

Canada's Children Find Their Voices

BY LARRY LeBLANC

TORONTO—Canadian singer/songwriter Don Freed is in the final leg of an eight-year journey of adapting and recording original music by more than 1,000 aboriginal school-age children in 30 remote communities of the western province of Saskatchewan.

His labor will culminate with the October 2001 release of the double-album "Our Very Own Songs" on his Bushleague Records label, a songbook,

GOOD WORKS

and a CD-ROM.

This ambitious project, the first of its magnitude in Canada, is the result of a partnership between the Saskatchewan Department of Education and the First Nations kindergarten through 12th grade northern school system. At a cost of \$125,000 Canadian (\$84,000), the project is intended to

(Continued on page 77)

New Hip-Hop Generation Returns To Activism

Jurassic 5, Common, Others Draw On Current Issues To Inform Through Rhyme

BY GAIL MITCHELL

LOS ANGELES—Inspired as much by today's headlines and community issues as by their own philosophies of life, a new wave of artists is taking hip-hop to another level with expressive, message-filled rhymes based on inventive beats that entertain and inform—without preaching. At the forefront of this new beat generation are Capitol's Blatent Peoples and Interscope's Jurassic 5, who join Mos Def, Common, Black Eyed Peas, dead prez, Channel Live, and Reflection Eternal among the ranks of activist hip-hop acts.



MOS DEF



JURASSIC 5



BLACK EYED PEAS



TALIB KWELI

"This could be the commercialization of the underground," says E-Man, music director of KPWR Los Angeles. "It was out there in the past with Public Enemy, KRS-One, and even Queen Latifah. But it kind of faded away. Now people are starting to notice it, especially in the past year. It's a combination of everything—from production to vocals to content—which makes the sound of their music different from what was out there."

"It's a cycle," adds Wyclef Jean. "Every time things get to a certain point, it always goes back to the original."

(Continued on page 76)

BY MARILYN A. GILLEN

NEW YORK—With the Aug. 1 announcement by the Universal Music Group (UMG) of its digital download plan (*Billboard* *Business*, Aug. 2), there are now three major-label groups testing this business, with three slightly different approaches.

Variations can already be seen in terms of pricing, product offerings (albums, singles, or multimedia

Sony Universal Launches Vs. MP3.com Heads For Trial
Page 18

"hundreds"), and retail-partner business models (commission, wherein the label sets the price and gives the retailer a set percentage on the sale; or gross margin, wherein the retailer buys the title from the label and sets his or her own price).

(Continued on page 77)

HEATSEEKERS

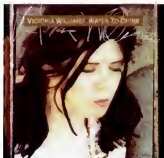
Bulletproof's Congregation Checks Its 'Book' in At No. 1

See Page 19

\$5.95 US \$6.95 CANADA



33 >



MEAT TO YOUR EARS. FOOD FOR YOUR SOUL.

VICTORIA WILLIAMS WATER TO DRINK

AN ENCHANTING NEW COLLECTION OF SONGS FROM ONE OF MUSIC'S MOST UNIQUE VOICES

FEATURING

"B out of 10... A DUSTY, GLOWING RECORD OF DAZZLING SIMPLICITY."
—SPIN

"Sludgy and 'Lucy' Joy of Love"
"Grandma's Hat 'Pn"

APPEARING ON

THE TONIGHT SHOW WITH JAY LENO
ON AUGUST 11

© 2000 SONY MUSIC ENTERTAINMENT INC. ALL RIGHTS RESERVED. VICTORIA WILLIAMS IS A SONY MUSIC ARTIST. "WATER TO DRINK" IS A SONY MUSIC RECORD. "B out of 10..." BY SPIN MAGAZINE. "SLUDGY AND 'LUCY' JOY OF LOVE" BY ROLLING STONE MAGAZINE. "GRANDMA'S HAT 'PN'" BY ROLLING STONE MAGAZINE.

Liquid Audio is proud to be a digital distributor for EMI Music.

Download full albums and selected singles from over 100 of EMI's top recording artists.



Available from these online retailers:

Tower • Virgin JamCast • CDNOW • Media Play • On Cue • Sam Goody • Suncoast • CDPlus
• Best Buy* • Chapters.ca* • J & R Music World • CIMS Music • Compact Disc World • Dimple
Records • Ear X-tacy • Face The Music • Gallery of Sound • Harmony House • Lakeshore • Looney
Tunes • Mainstreet Music • Music Millennium • New World Record • Record Archive • Record and
Tape Traders • Scotti's Record Shops • Trac Records • Twist and Shout • Waterloo Records

*coming soon

EMIMusic
DISTRIBUTION

liquid audio
the way music moves

Billboard

■ EDITORIAL

Executive Editor-New Media: Mary
Newman Editor: Gretchen Hovav

■ CHARTS & RESEARCH

Ricardo Montalban (Dance, Latin), Steven Graybow (Adult Contemporary)

Associate Publisher/Worldwide: IRWIN KORNFIELD

L.A.: Aki Kaurismäki, Michelle Wright

Latin America/Miami: Marcia Cuyal 305-864-7578 Fax: 305-864-3227

■ MARKETING & LICENSING

Circulation Assistant: Jason Acosta

■ **PRODUCTION**

Classified Production Assistant: Gene Williams

Editorial Director: KEN SCHLAGER
William D. Ruckelshaus, Michael Rosenberg (Managing Editor), Alan O'Connell (Editor)

Business Development Manager: Barbara Grottinger

PRESIDENT & PUBLISHER: HOWARD LANDER

5055 Wilshire Blvd. 49 Music Square W.
Los Angeles, CA 90036 Nashville, TN 37203

toll 323-525-2394/2395 fax 615-320-0454

■ **BILLBOARD ONLINE:** <http://www.billboard.com>
 616.666.6677 • info@billboard.com

RESIDENCE: Married 1 child

Billboard Music Group

Abstract

ment." It took the powers that be and other parties from 1908 to 1976 to negotiate a revised law everyone was happy with—but then it was literally changed overnight with no discussions with artists, no debates. It's another attempt to get artists in a submissive hold and turn them into 'employees.' And such a catalog of copyrights would hugely increase how any music company would be valued, especially if it wanted to be bought in the near term. Unless he faces serious fallout inside the Beltway, a federal politician who gets big political contributions from such a company could be seduced to look the other way."

* Rap isn't the only realm that's repeatedly been prey to desecration and stereotyping. Just as the purported "hillbilly" or "poor white trash" backgrounds of early Grand Ole Opry artists were a myth, the notion that seminal black gospel was simply a resigned lament of one-time slaves is a distortion. In *Midnight, When I Rise: The Story of The Jubilee Singers Who Introduced the World To The Music of Black America* (Farrar, Straus & Giroux), the black troupe that popularized "Swing Low, Sweet Chariot" was an educated, courageous group of young ex-slaves and freed slaves who defied the odds to become the first African American group to perform on Broadway and to force issues of segregation onto the world's front pages. Delusions die hard. A label of decadence fits any cynical era where teachers traffic in ignorance, politicians call corruption pragmatism, and pretates prosthesis opportunism as a virtue, the creative community calls deterioration art. We must beware the avoidance of the truth as a crutch. We must make better, fairer, less just dreams come true. Let's begin again.

BY IRV LIGHTMAN

(Continued on page 85)

.....

Work the Groove

Work the Groove

Protect your music.
Project your offers.

Connect with fans.
Collect your money.

Work the groove with
DigiBox® containers.



INTERTRUST®
THE METATRUST UTILITY™

Leading Digital Rights Management
www.intertrust.com/partners
1 800 393 2272

This One



7CRU-SDN-H8Y1

Can Napster, Labels Work Together?

Settlement Still Unlikely, Execs Say, Despite Last-Minute Stay

BY EILEEN FITZPATRICK

LOS ANGELES—The emergency stay granted by a federal appeals court has apparently set the stage for settlement talks, but it is also apparent that the record industry isn't likely to make a deal until Napster radically changes its service.

On July 28 the 9th U.S. Circuit Court of Appeals in San Francisco issued a one-page ruling overturning U.S. District Judge Marilyn Pate's order to shut Napster down at midnight that evening. The 9th Circuit said that Napster had "raised substantial questions . . . on both the merits and form of the injunction."

The Recording Industry Assn. of America (RIAA) will deliver its response to the stay by the 9th Circuit Sept. 8.

Napster's brief is due Aug. 18, and it will have until Sept. 12 to respond to the RIAA's filing. A date for oral arguments has not been set. The trial to hear the original copyright infringement case is likely to start in December.

While the stay keeps Napster alive for another few months, it does little to mend the company's ongoing battle with the record industry. Label executives say they aren't trying to kill the technology, as Napster CEO Hank Barry contends. They insist that in order for them to work with Napster—or any file-swapping software—it must contain a digital rights management (DRM) element.

In fact, the idea of file-swapping or peer-to-peer sharing has been banned around the industry for years. The "super distribution" revenue model. Various scenarios were developed for super distribution, including issuing a license for one user to share the file a specific amount of times or a

case in which each user would be required to pay for the track to open the file.

"We've spent a lot of time looking at super distribution," says EMI senior VP Jay Samit. "It's real easy but to do



it you have to have a rights management that travels with the file." Samit says the label met with Napster a year ago, but the companies were unable to come up with a DRM solution.

Another label executive who asked not to be identified says that in its present form, no label is likely to do a deal with Napster. "There needs to be a

system where the copyright holders have control and security," he says.

Label executives want to participate in file-sharing because it represents yet another unique way to sell and market music on the Web. "What better way to promote music than [to have] one fan tell another fan about new music?" asks Samit. "And we want a new, stable way to distribute music on the Internet that makes people's lives better."

BMG chief marketing officer president of new technology Kevin Conroy agrees. "When done legitimately and securely, this will provide us with a tremendous opportunity to take advantage of the 'viral' nature of the Internet to engage fans in the marketing and selling of our artists' music," he says. "Napster is a non-

(Continued on page 85)



Brightman And Bocelli Say Hello. Angel recording artist Sarah Brightman recently joined Andrea Bocelli onstage at his concert in New Jersey's Liberty State Park. The pair performed their interrelated hit duet, "Time To Say Goodbye," for the first time in the U.S. Brightman also performed music from her release "La Luna," due Aug. 29. The concert will air in August on PBS.

Listen.com Backs Moonshine Tour

Electronic/Dance Label's Outing To Feature Info, Contests On Web

BY MICHAEL PAOLETTA

NEW YORK—Los Angeles-based electronic/dance music independent label Moonshine Music and San Francisco-based Listen.com have joined forces for a U.S. tour. Listen.com Presents: Moonshine Overamerica 2000. The 24-date outing commences Sept. 28 in San Diego.

The tour shines the spotlight on artists and DJs from Moonshine's diverse roster, including Carl Cox, Keoki, Cirrus, Christopher Lawrence, Frankie Bones, Charles Frelagood, Dave Navarro, DJ/Disco and AK1200. "We're very excited about getting this show on the road," says Moonshine Music president Steve Levy. "The Moonshine Overamerica tour is now in its fourth year, and anticipation for it from local promoters and fans nationwide is huge."

Says DJ Christopher Lawrence, "As a DJ, you're perpetually on tour by yourself. Except for the parties you're played, there isn't a fair amount of experience. But with this tour, you're traveling with a group of DJs and artists. It's like one big family."

According to Levy, this year's tour

marks the first time the label has aligned with a major sponsor.

"We tried to get sponsorship in previous years, but dance/electronic music just wasn't as in the public eye as it is now," explains Levy. "It was a bit more difficult to find willing sponsors. But the Internet has changed the rules and has greatly increased dance music's exposure."

Levy says he's extremely excited about Listen.com's support as title sponsor. "It reinforces the importance of electronic/dance music, particularly to the Internet," he says. "And Listen.com is a credible partner for us to bring to our audience. The site offers a great Web service, it's artist-driven, and from our statistics, our audience is using it."

Cindy Lunzlin, director of marketing at Listen.com, concurs. "The Moonshine Overamerica 2000 tour is a perfect fit for Listen.com," she says. "Electronic/dance music does incredibly well for us. It's always one of the top five genres at our site."

In connection with the tour, Moonshine will release a video, "Moonshine Overamerica: The Documentary," and

a compilation CD, "Moonshine Overamerica 2000: The Music DJ Mixed," on Aug. 15 and Sept. 28, respectively.

The video, which features footage from last year's tour, will be available exclusively at Moonshine.com for \$1.99 plus shipping and handling. "We priced it so low because we want to spread the word," notes Levy, who adds that a DVD version will be available in January.

The tour's official Web site (Overamerica.com) features artist and tour information, as well as a feedback section for attendees. Additionally, Levy says, the site will feature tour diaries of the artists and DJs, exclusive photos, and streaming of live DJ sets (which will be serviced by DJmixed.com).

Levy says, "The Web site interaction is a key element of the tour." Lunzlin says Listen.com will augment the tour's Web presence by having a special page devoted to Moonshine artists and DJs. "We'll also be running daily contests," she says. Prizes will range from free tickets and CDs to an all-expenses-paid trip for two to the tour's final show, Oct. 28 at the Sports Arena in Los Angeles.

ArtistDirect's Revenue, Losses More Than Double

BY BRIAN GARRITY

NEW YORK—Online music company ArtistDirect reports that its revenue and losses both more than doubled during the second quarter which ended June 30.

Net revenue increased to \$5.6 million from \$2.8 million a year ago—a gain of 182%. Revenue from online operations increased to \$4.6 million from \$1.7 million in second-quarter 1999.

ArtistDirect hosts artist Web sites and fan communities, operates a music search engine, and sells CDs and downloads, in addition to running a record label and talent agency.

The company's net loss for the period was \$14 million, or 39 cents per share, vs. net loss of \$5.5 million, or 29 cents per share, a year ago. The higher losses were attributed to increased marketing and infrastructure investments, as well as costs connected to an increase in the number of artists sites.

For the six months that ended June 30, net revenue increased to \$10.1 million from \$3.7 million in the same period last year. Net loss was \$25.2 million, vs. net loss of \$8.2 mil-

lion a year ago. That figure includes charges associated with stock options the company distributed in its initial public offering.

In June ArtistDirect launched a co-branded auction site with eBay that allows music fans to bid on concert tickets and memorabilia. That war, premium seats to concerts by the Who, Diana Ross & the Supremes, the Black Crowes with Jimmy Page, the B-52s and the Gr-Grays, and Counting Crows have been announced.

Also in June, the company entered an agreement with RadioWave.com to provide branded, streaming music channels for the ArtistDirect Network that will be customized in specific music themes and will link to ArtistDirect E-commerce offerings.

The company says it is developing a series of other streaming applications, including an "on-demand jukebox" function that would be part of a potential subscription product. ArtistDirect warned that such an offering is subject to license agreements from the major labels. However, CFO Jim Carroll says that additional streaming products could be introduced in the next 45 to 60 days.

Brentwood, Eclipse Merge

Complementary Catalogs

BY ED CHRISTMAN

NEW YORK—The just-completed merger of Brentwood Communications Inc. and Eclipse Music (Billboard/Budget, Aug. 2) forms a company, BCI Eclipse, that it expected to generate \$12 million-\$15 million in annual music sales, according to individuals familiar with the deal.

The deal, which was completed Aug. 1, brings together two catalog houses that mainly have owned or licensed titles to complete the budget and/or compilation businesses. Among the acts with albums in the new company's catalog are Marvin Gaye, Ray Charles, and Ike & Tina Turner.

David Catlin, who was sole principal in the Newbury Park, Calif.-based Brentwood, is chairman of the new company. Alan Weiner, co-founder of Valley Cottage, N.Y.-based Eclipse, is now COO. Eclipse co-founder Martin Blair will remain a principal in the new company.

"The product lines of the two companies fit nicely," says Catlin. "They are into world, classical, and soundscapes, while we have oldies, Latin, Christian, children, and compilations." Going forward, he adds, BCI Eclipse will try to place more emphasis on recording original artists.

Weiner points out that another benefit of the merger is the presence of Brentwood has in video/DVD, a format he sees as benefiting some of the Eclipse catalog properties.

In addition to being a video label and distributor, Brentwood produces TV shows, some of which are sold in the video sell-through market. Shows include biographical documentaries and the history on organizations like the Green Berets. Also, Brentwood has a "King Of The Cage" series of extreme wrestling titles.

Weiner says that a financial company has already placed one round of financing in the new entity to complete the merger; another anticipated round would be used to finance growth through content acquisition.

Over the next few months, the company will consolidate functions, with bookkeeping and warehousing being placed in Newbury Park and the rest in Los Angeles. In total, the company will have about 40 employees.

The sales and marketing team is already consolidated. It includes the addition of two former Sinner Entertainment executives, Ed Goetz, who oversees the area as executive VP; and Greg Glass, who handles video/DVD. Gary Eckes oversees audio sales.

BCI Eclipse is expected to generate \$12 million-\$15 million in annual music sales

THE MOODY BLUES

HALL OF FAME

Recorded Live At The Royal Albert Hall 2000
Featuring The World Festival Orchestra



The legend continues as The Moody Blues recreate their greatest hits on this all new collection.

This is The Moody Blues as they are meant to be heard - with a full orchestra.

Filmed and recorded for their upcoming television broadcast on over 70 American Public Television pledge specials,

Hall of Fame: Recorded Live at the Royal Albert Hall 2000 features all their greatest hits performed with The World Festival Orchestra.

Includes: "Nights In White Satin," "Tuesday Afternoon," "Your Wildest Dreams," "I'm Just A Singer (In A Rock & Roll Band)."

Coming Soon!

The Moody Blues: Hall Of Fame on VHS and DVD. Recorded live at The Royal Albert Hall with the World Festival Orchestra.

This 14 song concert event includes all of the band's greatest hits.

Available everywhere on videocassette and DVD starting November 14, 2000 from Image Entertainment, Inc.

CD Streetdate:
August 8, 2000

Get on board the Ark!
Register at www.ark21.com to receive a
Free 17 Track Ark 21 CD sampler.

For Moody Blues Inquiries:
fax 818-461-1739
Agency: ICM
Terry Rhodes
212-556-5641



ARK 21
RECORDS

ARK 21 is distributed by
Universal Music & Video Distribution
© 2000 Ark 21

DES is a media technology solutions company.



Highband > web > wireless > interactive television

introducing the global media engine



all of your communications - anywhere, anytime



Broadband is fueling a communications revolution...

Companies who have spent millions of dollars on business to business and business to consumer communications now have powerful, cost-effective alternatives to traditional media.

DES is building the next generation media communications infrastructure with solutions that are targeted, immersive and delivered anywhere, anytime.

Come experience the Global Media Engine at DES.

The simple solution is always the right one.
www.desonline.com p. 818.508.8200



MP3.com Case Is Headed To Trial

Sony, Universal Have Yet To Settle Over Audio-Streaming Service

BY MARILYN A. GILLEN

NEW YORK—Despite now having three of five major-label settlements in hand, MP3.com finds itself facing the likely prospect of going to trial later this month over its MP3.com streaming-audio service.

Terms of the recent settlement with EMI Recorded Music (Billboard *Weekend Update*, July 31) were not disclosed, but suggest that the price tag at around \$20 million; Warner Music Group and BMG Entertainment, which settled in June, are believed to have received similar amounts. Each of these majors has also agreed to license its catalog to MP3.com on a nonexclusive basis.

U.S. District Judge Jed Rakoff—who in May issued a partial summary judgment finding that MP3.com infringed major-label copyrights in creating its My.MP3.com database—on July 31 set a “first” trial date of Aug. 28 in New York to determine the amount of damages to which remaining plaintiffs Sony Music and Universal Music Group might be entitled.

The trial will also determine whether, as the labels contend, MP3.com’s infringement was “willful.” This means that MP3 either knew or should have known that its conduct—copying tens of thousands of CDs to provide streaming access to them by consumers who had purchased them in another form—represented infringement.

During a full day of hearings July 28 on various motions related to damages, MP3.com’s attorneys argued that the company was not a “willful infringer,” citing as evidence the lack of existing “on-point” case law, the fact that MP3.com saw itself as a “non-commercial” service to make copies for personal use, and the fact that it consulted with attorneys before launch.

The labels’ attorneys countered that case law indicates that MP3.com should be found and added that MP3.com had kept its plans

An Aug. 28 trial will attempt to determine whether MP3’s copyright infringement was ‘willful’



secret from them. However, they homed in most closely on the fact that MP3.com has declined to allow the attorney it consulted over the legalities of creating the database to disclose what advice he gave the company at the time.

Rakoff ultimately declined to issue a summary judgment on the issue of “willfulness,” saying he would leave that for a jury or another “fact-finder” to decide. (MP3.com has belatedly requested a jury trial; the judge has not yet ruled.) Rakoff did indicate, however, that he thought the labels had made the stronger case regarding “willfulness.”

Rakoff ruled in MP3.com’s favor on the subject of how damages should be calculated, saying that the online company will have to pay the record labels based on the number of CDs it infringed, not on the number of individual album tracks it copied to create its database.

The finding is significant: Although MP3.com has settled with three of the majors, tens of thousands of CDs from Sony and Universal are believed to still be at issue, and damages assessment could range from \$750 to \$150,000 per infringement.

The extent of damages may also be affected by a motion granted to MP3.com’s lawyer that precludes from a damages assessment any CD whose certificate of copyright registration is not compliant to MP3.com by Aug. 7.

The judge chided the labels’ lawyers for having failed to provide such certificates during the discovery phase, beyond the token handful offered when the suit was filed. The labels’ lawyers cited difficulties in obtaining the many registrations, complaints at one point that the photocopy machine in the copyright office was broken.

MP3.com chairman/CEO Michael Robertson, who sat quietly in the courtroom during the arguments, said later that he hoped settlements with Sony and Universal could be reached before trial.

Telstar Offers Equity To Fund Int’l Expansion

BY GORDON MASSON

LONDON—The Telstar Music Group plc is offering up to 25% of equity in the company in a bid to attract 20 million pounds (\$30 million) to fund its global development.

The London-based independent record company is teaming with one of the U.K.’s leading specialists in mergers and acquisitions, Livingstone Guarantee, to “raise new capital in support of a major signing and development program which looks set to take the company to new levels of success.” Telstar will use the capital as a “war chest” to accelerate its globalization expansion. The company is also keen to “compete aggressively” in acquiring talents.

“This is a very exciting period for Telstar,” says chairman Sean O’Brien. “We have started the year fantastically well, and the signs are that we will continue to build on that

success over the coming months. We have signed some great artists and have brought on board some of the best people in the business to help us maximize our potential.”

Of his hopes to attract a major investor, O’Brien tells Billboard, “We are happy to release up to 25% of equity in the company to arrange the funding.” The stock value of Telstar at about 80 million pounds (\$120 million), but O’Brien notes that because the funds will be coming in directly to the company, the true value could be a fraction less.

O’Brien says the main use for the money will be to expand the company’s A&R roster and base. “We’ve got three main labels now, which are the Telstar label itself, Wildstar, which is a joint venture with Capital Radio; and Multiplay, which is our dance label. What we want to do next is add a

(Continued on next page)

1st-Half Music Sales Rise in Sweden

Market Sees Fewer Major Acts, Focuses On New Talent

BY KAI R. LOFTHUS

STOCKHOLM—Although Sweden is rapidly becoming a hub for new technologies, consumers are flocking to retail outlets to buy music on discs. During the first six months of 2000, Sweden’s record companies sold 18% more music at 16.6% higher value than in the corresponding period last year (Billboard *Weekend Update*, Aug. 2).

The figures are compiled from shipments from labels affiliated with Gramofonleverantörernas Förening (GLF), representing 96% of the local recording industry. They are believed to reflect a healthy state for the nation’s retailers.

While there are fewer major acts selling in the hundreds of thousands—apart from the likes of Shania Twain, Santana, Britney Spears, and Backstreet Boys—the market seems to be taking more chances on artists in development. These include rock band

Teddybears Stockholm (MVG/Music Network) and hip-hop artist Thomas Ruska (Universal Music).

Total sales in the period amounted to 13.2 million units, worth 728.8 million Swedish kronor (\$73.5 million). CD sales jumped 28.8% from the same period last year to 10.5 million units, with value up 18.3% to 679.3 million kronor (\$74.1 million).

The statistics are a positive development, following last year’s worst: some 3.7% value growth in CD sales, while CD singles rose nearly 20%. Last year, Swedish record companies told Billboard that retailers’ practice of dumping prices of CD singles was harmful to the industry (Billboard, April 24, 1999).

In this year’s first half, singles were up just 2.9% to 2.6 million units, with value down 1% to 45.2 million kronor (\$4.9 million). Meanwhile, the cassette configuration decreased 37% to

152,000 units, with value down 28.3% to 3.3 million kronor (\$360,000).

Magnus Bohman, managing director of Zomba Records, the Stockholm-based licensee of acts such as Vengaboys, Alice Deejay, N’Sync, Backstreet Boys, and Britney Spears, claims that Sweden is still a hard bargain in success. “Retailers are choosy, and they demand a very good marketing plan for an artist if they’re getting behind something. A great record on its own isn’t good enough anymore,” he says.

Still, some companies feel that the market is expanding. Says Anders Congermark, who is in sales at Amigo, a distributor of folk, world, jazz, and classical music, “The larger music stores are increasingly interested in our music, so we really notice that there’s an improvement in the market.”

(Continued on page 8)

RECORD COMPANIES. Arista Records promotes Lionel Richie to be executive VP in New York. Arista Records also names Dorsey James senior VP of new ventures in New York. They were, respectively, executive VP of black music and GM of LaFace Records.

BMG Entertainment promotes Christoph Haussler to VP of new technology. Michael Pickett to VP of music programming, Scott Berman to VP of membership marketing, and Karl Staloff to VP of new media in New York. They were, respectively, director of new technology, senior VP of BMG and BMG Music Inc.’s senior director of marketing, and senior director of strategic marketing. **Jim Welch** is named VP of A&R for EMI Records Group in New York. He



RIDENOUR

JAMES

was director of A&R for Atlantic Records.
John Kirkpatrick is promoted to VP of A&R and soundtracks for Elektra Entertainment Group in New York. He was senior director of A&R and soundtracks.
John Rotella is named VP of marketing for Priority Records in Hollywood. He was GM of Ark 21 Records.
Sharon Lord is promoted to head



HAUSSLER

PICKARD

of product management for V2 Records in New York. She was a product manager.
Karen Goodman is promoted to senior director of international for MCA Records in Santa Monica, Calif. She was senior director of international press and promotion.
Roberta Magrini is named senior director of publicity for Five Records in New York. She was senior director



RICHMAN

SLATOFF

of publicity at Priority Records.
Karina Goldenberg is named director of new media for Sony Discos in New York. She was a consultant for El Sition.com.
Kevin Lipson is named Northeast regional sales manager for the Island/Def Jam Music Group in New York. He was Washington, D.C., sales representative for Universal Music and Video Distribution.



WELCH

KIRKPATRICK

PUBLISHERS. Chris Amemita is promoted to VP of new media and technology for ASCAP in New York. He was assistant VP of new media and technology.
Ken Hauptman is named executive manager of film, television, and new media for pirate in Los Angeles. He was national product coordinator for A&M Records.

EXECUTIVE TURNTABLE

Gold Certifications Bestowed On 6 Beatles Sets, Sting, Gaye

BY JILL PENSEL/NTK

THE BEATLES—The Beatles' 1968 self-titled double-album was certified for sales of 18 million units in the July certifications issued by the Recording Industry Assn. of America (RIAA). The Apple record, first known as "The White Album"—is now tied with Fleetwood Mac's "Rumours" as the sixth-highest certified album of all time. Five other Beatles discs also received platinum awards. The Apple discs "The Beatles 1967-1970" and "The Beatles 1962-1966" were certified at 15 million and 14 million, respectively. "Magical Mystery Tour" (Capitol) reached sales of 6 million units, "Revolver" (Capitol) hit 5 million, and "Love Songs" (Capitol) earned a triple-platinum honor.

In other multi-platinum certifications, comeback king Santana reached the 13 million level with "Supernatural" (Arista), and Backstreet Boys' "Millennium" (Jive) was certified for sales of 12 million. Will Smith's "Big Willie Style" (Columbia), the "Top Gun" soundtrack (Columbia), and Kid Rock's "Devil Without a Cause" (Top Dog/Lava/Atlantic) reached sales of 9 million units each.

Sting's "Brand New Day" (A&M/Interscope) was honored with a double-platinum award. His total sales as a solo artist now stand at 14 million, which is more than those of the entire Police catalog.

Also this July, Kenny Rogers earned his 19th platinum certification with "She Rides Wild Horses" (Dreamcatcher). "Midnight Love," Marvin Gaye's 1982 Columbia debut that features "So Much Healing," was certified triple-platinum, and the Blue Notes were honored with their first platinum certification, for 1979's "Wake Up Everybody" (Epic).

Papa Rogers' "Infest" (Dreamcatcher) and Van Halen's "For Everything You Want" (RCA) received their first platinum awards, while B.B. King and Eric Clapton's first collaboration, "Riding With The King" (Duck/Reprise/Warner Bros.), was certified both gold and platinum. Yolanda Adams (Elektra), Billy Graham (Epic Nashville/Sony Nashville), Sammie (Freeword/Capitol), and 504 Boys (No Limit/Priority) each saw awarded their first gold albums.

MULTI-PLATINUM ALBUMS

The Beatles, "The Beatles," Apple, 18 million.

The Beatles, "The Beatles 1967-1970," Apple, 15 million.

The Beatles, "The Beatles 1962-1966," Apple, 14 million.

Santana, "Supernatural," Arista, 13 million.

Backstreet Boys, "Millennium," Jive, 12 million.

Will Smith, "Big Willie Style," Columbia, 12 million.

Soundtrack, "Top Gun," Columbia, 9 million.

Kid Rock, "Devil Without a Cause," Lava/Atlantic, 9 million.

The Beatles, "Magical Mystery Tour," Capitol, 6 million.

Dixie Chicks, "Fly," Monument/Sony Nashville, 6 million.

The Beatles, "Revolver," Capitol, 5 million.

Santana, "Human Clay," Wind-Up, 5 million.

Britney Spears, "Oops... I Did It Again," Jive, 5 million.

Electric Light Orchestra, "ELO's Greatest Hits," Epic, 4 million.

Janis Joplin, "Pearl," Columbia, 4 million.

Ozzy Osbourne, "Bark At The Moon," Epic, 3 million.

Sugar Ray, "14.59," Lava/Atlantic, 3 million.

Marvin Gaye, "Midnight Love," Columbia, 3 million.

The Beatles, "Love Songs," Capitol, 3 million.

Sting, "Brand New Day" A&M/Interscope, 2 million.

Kid Rock, "The History Of Rock," Top Dog/Lava/Atlantic, 2 million.

PLATINUM ALBUMS

Queen, "Greatest Hits Volume 1 & 2," Hollywood, its eighth.

Ozzy Osbourne, "Live & Loud," Epic, 10th.

Kid Rock, "The History Of Rock," Top Dog/Lava/Atlantic, its second.

Best's, "A Child," DreamWorks, its second.

Papa Roach, "Infest," DreamWorks, its first.

Filter, "Title Of Record," Warner Bros., its second.

Don Henley, "Inside Job," Warner Bros., its fourth.

B.B. King & **Eric Clapton**, "Riding With The King," Duck/Reprise/Warner Bros., their first.

Busta Rhymes, "Anarchy," Flipmode/Elektra, its fourth.

Jonny Lang, "Wander This World," A&M, its second.

Various artists, "Totally Hits 2," Elektra.

Collective Soul, "Dogma," Atlantic, its third.

Sugar Ray, "I Got Den Of Kozmic Blues Again Mama," Columbia, her fourth.

Vertical Horizon, "Everything You Want," RCA, its first.

Various artists, "Grammy Nominees 2000," RCA.

Kenny Rogers, "She Rides Wild Horses," Dreamcatcher, his 19th.

Andrea Bocelli, "Aria: The Opera Album," Philips, his fourth.

Harold Melvin & the Blue Notes, "Wake Up Everybody," Epic, their first.

GOLD ALBUMS

Kid Rock, "The History Of Rock," Top Dog/Lava/Atlantic, its second.

Rancid, "Let's Go," Epitaph, its second.

Mandy Moore, "I Wanna Be With You," 504/Music, her second.

Bill Withers, "Greatest Hits," Columbia, his third.

Yolanda Adams, "Mountain High... Valley Low," Elektra, her first.

Soundtrack, "Shut," LaFace.

Soundtrack, "Next Friday," Priority.

Three 6 Mafia, "When The Smoke Clears Sixty 6, Sixty 1," Hypnotize Minds/Led, its second.

Don Henley, "Inside Job," Warner Bros., its sixth.

B.B. King & **Eric Clapton**, "Riding With The King," Duck/Reprise/Warner Bros., their first.

Big Punisher, "Yeeeah Baby," Loud/Columbia, his second.

Busta Rhymes, "Anarchy," Flipmode/Elektra, his fourth.

Billy Gilman, "On Voice," Epic Nashville/Sony Nashville, his first.

504 Boys, "Goodfella's, No Limit/Priority, their first.

Various artists, "Totally Hits 2," Elektra.

Soundtrack, "10 Things I Hate About You," Hollywood.

Various artists, "Grammy Nominees 2000," RCA.

Type O Negative, "October Rust," Roadrunner, its second.

Next, "Welcome 10 Nxtgen," Arista, its second.

Sammie, "From The Bottom To The Top," Freeword/Capitol, its first.

Clay Walker, "Live, Laugh, Love," Giant, his sixth.

Various artists, "Saturday Morning

Cartons' Greatest Hits," MCA.

Marx Anthony, "Desde Un Principio: From The Beginning," RMM, his fourth.

GOLD SINGLES

M2M, "Mirror Mirror," Atlantic, its second.

LATIN CERTIFICATIONS

PLATINUM ALBUMS

Thalía, "Arasando," EMI Latin, her first.

Jael Velazquez, "Llegar A Ti," Sony Discos, her first.

El Coyote Y Su Banda, "Profundamente," EMI Latin, their first.

Los Originales De San Juan, "El Original," EMI Latin, their second.

Thalía, "Arasando," EMI Latin, her first.

GOLD ALBUMS

Piafido Domingo, "100 Años De Marcha," EMI Latin, his first.

El Coyote Y Su Banda, "Profundamente," EMI Latin, their first.

Los Originales De San Juan, "El Original," EMI Latin, their second.

Thalía, "Arasando," EMI Latin, her first.

Tito Rogers, "Alegrías Y Penas," Musical Productions, his first.

Luis Fonsi, "Eterno," Universal Music Latino, his first.

Various artists, "Latin Mix USA, Volume 1," Sony Discos.

Various artists, "Guerra De Estados Pasados," Lideres Entertainment Group.

TELSTAR OFFERS EQUITY TO FUND INTERNATIONAL EXPANSION

(Continued from preceding page)

one or two more labels to that."

O'Brien says the strategy will be to establish new labels, but he does not rule out buying an established name. "There might be an acquisition in there, but the money is really to start labels and to increase the roster on the labels we've got." He adds that when it comes to enticing new A&R talent, Telstar is looking to attract the majors—a strategy already employed by the company.

Telstar recently made a number of key executive appointments, including managing director of music labels Jeremy Marsh, who had been managing director of RCA Records, where he oversaw the careers of Tolek Tate, Natalie Imbruglia, and Annie Lennox, among others. Also new to Telstar is A&R director Pete Hadfield, who joined from BMG, where he founded Deconstruction Records, home to M People, Beth Orton, and Mercury Music Prize nominee Doves in Vegas.

Determined to maintain its 17-year independent status, Telstar is seeking private investment options rather than pursuing a flotation or partnership with a major corporate group. Says O'Brien, "We've been to see six venture capitalists, and of those six, four are definitely interested." He adds, "It will likely be one venture capitalist we will run with. I doubt we would want to split it." O'Brien is confident that the funding will be in place by this fall.

Telstar enjoyed a healthy start in 2000, with big hits for Sash! and Flerce plus a top-10 breakthrough for the band's new album "Dum Dum" on the Wildstar label. The company is also celebrating its second No. 1 single of the year in the U.K., from Craig David. His debut album, "Born To Do It," is scheduled for release Aug. 14 on Wildstar.

Says O'Brien, "There are great opportunities out there for a company

like ours, and we intend to set them with both hands. I believe that Telstar offers an investor the opportunity to be part of a fast-growing music group with the potential for significant future success and is ideally placed to maximize commercial success from both its existing roster of artists and the new talent that will be attracted through the use of the additional equity."

Turning up with digital distributor and online promoters expert DIXA, Telstar has secured a number of strategic partnerships with some of the biggest names in the Internet field, including America Online, Freestyle, Dotmusic and MTV.com. Telstar has used the access to the millions of users of those sites to offer downloads, video streaming, and other highly targeted material. This has been used to particular effect in the online marketing and promotional campaign for David's latest single and album.

The funds generated by the equity offering also will be partly used to continue Telstar's investment in cutting-edge digital technology and E-commerce solutions to support its marketing and promotional activity.

Silmon George Thompson, a partner at Livingston Insurance who is leading the transaction on behalf of Telstar, believes there will be no shortage of interested investors, because, he says, the company is "an efficient and increasingly serious competitor to the major record companies."

George Thompson adds that the company's willingness to embrace new technology will also help it grow as music establishes its importance on the Internet. "Given this, I believe that it represents an extremely

valuable investment opportunity for a venture capitalist looking for exposure to this fast-moving and dynamic marketplace," he says.

The fund-raising activity coincides

with BMG in the U.K. "When we started in '82, we were distributed by BMG," he explains. "When BMG set up its own TV division, called Global, about five years ago, we moved to Warner [for distribution], which then became part of [the Entertainment Network]. But now BMG has closed down Global, and we've moved our distribution back and got a joint venture with them on the TV side."

Telstar also has just agreed to a Pan-European distribution and marketing deal with eul, and discussions are in progress with other potential distributors for a number of key territories around the world.



Ferrell Hiss Road To Be Me: Capitol recording artist Rachelle Ferrell has been joining in support of "Individuality (Can Be Me?)," her first new set in eight years, due Sept. 12. Ferrell recently headlined six shows at New York's Blue Note nightclub. She also appeared in Chicago at the Skyline Stage as part of the U.S. Navy Pier Festival. Shown at a recent showcase in Los Angeles, from left, are David Linford, senior VP of R&B marketing and promotions for Capitol Records; Brenda Jones, VP of R&B marketing for Capitol Records; Kent Blackwelder, Ferrell's manager; Ferrell; Roy Lot, president/CEO of Capitol Records; and Jay Krugman, senior VP of domestic and international marketing for Capitol Records.

SPECIALS

ADVERTISING OPPORTUNITIES

- MTV Asia 5th Anniversary
- Music Distribution

CALL NOW!

CLASSICAL MUSIC

Billboard's annual spotlight on Classical music returns with a look at the latest music and business developments around the world, the growing trend among artists of releasing their own records and a recap of the year-to-date charts. Showcase your latest release in this much anticipated annual event!

Contact:

Mark Lichtenstein 646.654.4694
mlichtenstein@billboard.com

**ISSUE DATE: SEPT 9
AD CLOSE: AUG 15**

JAPAN

Billboard spotlights this rebounding market with capsules of key Japanese companies. We look at the upsurge of indie music, the emerging music download market, notable recent albums and other key data. Don't miss your opportunity to reach this revitalized market!

**ISSUE DATE: SEPT 9
AD CLOSE: AUG 15**

Aki Kaneko 323.525.2299
akaneko@billboard.com

FALL BUYER'S GUIDE

Sale Away! Billboard's highly-anticipated 4th quarter retail buyer's guide promises the most-comprehensive look at the latest releases and hottest products for the holiday season. Promote your latest music releases and accessories in the guide that every retail buyer will be reading!

**ISSUE DATE: SEPT 16
AD CLOSE: AUG 21**

Ian Remmer 323.525.2311
iremmer@billboard.com

TEXAS

Billboard shines its light on the Lone Star State with a look at the emergence of major dot.com companies, the growth of Rock en Espanol and Americana radio stations, the developing urban Hip/Hop scene and what's shaking in Austin. The world's eyes are on Texas—don't miss out!

**ISSUE DATE: SEPT 16
AD CLOSE: AUG 21**

Phil Hart 615.321.4297
phart@billboard.com

UPCOMING SPECIALS

STUDIOS & RECORDING EQUIP. - Issue Date: Sept 23 • Ad Close: Aug 28

SANCTUARY 25TH ANNIV. - Issue Date: Sept 23 • Ad Close: Aug 28

INT'L TALENT & TOURING DIRECTORY - Issue Date: Oct 18 • Ad Close: Aug 30

SESAC - Issue Date: Sept 30 • Ad Close: Sept 5

GEORGE WEIN - Issue Date: Oct 7 • Ad Close: Sept 12

LATIN MUSIC 6 PACK V - Issue Date: Oct 7 • Ad Close: Sept 12

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.822.8300

Philp Emphasizes Voice Not Pysique

Jive Artist's Debut Follows Spears Duet, Soundtrack Single

BY LARRY FLICK

NEW YORK—As he strives to make his mark on the teen-dominated pop landscape, Don Philip says he steadfastly refuses to rely on "doing backflips or having a nice butt" to have hit records.

Despite the fact that his videogenic image renders him a heartthrob waiting to happen, the 24-year-old artist prefers to be noted for the rich, soulful quality of his voice. To that end, the Marcus Nipseed-directed clip supporting his current jive single, the spirited "You Make Me Love You... More," is intentionally low on choreographed dance moves.

"I wanted people to hear me sing, not watch me jump around like a fool," Philip says with a laugh.

He adds, "The bottom line is that I want to have a long career. In order for that to happen, I feel like I have to be careful that people aren't completely focused on my clothes, or my hair, or my body. Everyone loves to be told that they're hot, but I want

to know that I'm being heard—not just seen."

Philip makes a solid bid to achieve his goal on his eponymous full-length debut, due Aug. 28, breathing palpable depth into an array of well-crafted (if feather-light) tunes. Performing pure-pop material is fairly new to the singer, whose background is steeped in old-school R&B.

"Making the switch here has been a pleasurable experience for me, mostly because I was allowed to work gradually and make sure that every song was a comfortable fit," he says, adding that he demoed nearly 60 tunes before locking into the 11 cuts that make up his debut. "We were painstaking in choosing songs. Each one had to sound like a single."

Philip says that some of the stress of the song-selection and recording process was alleviated by the fact that he had already been successfully introduced to the public by "I Will Still Love You," a duet on labelmate Britney Spears' multi-platinum

debut, "...Baby One More Time."

"If nothing else happens, I feel like a success because of that song," he says. "I'll always be in debt to Britney for all she's done for me."

In addition to featuring him on her album, Spears also gave Philip space on her Web site while he was working his album. It was an act of friendship and generosity that has proved to be a key element in generating widespread interest in Philip.

"There are millions of people who

(Continued on page 18)

Slash's Snakepit Makes Change Work For Hard-Rocking Koch Set, AC/DC Tour

SLASH AND BURN: "Ain't Life Grand," the forthcoming album from Slash's Snakepit, opens with a jump-start to the heart and never lets up. It's a straight-ahead rock record without a hint of rap, R&B, or funk... and that's just the way Slash planned it.

"Musically, I've seen all kinds of climates come and go," says guitarist Slash. "All the different fads. Guns N' Roses was the antithesis of what was going on in 1985. That's the only reason the five of us became what we became. We were so anti-everything else. I haven't changed any. I just do things the way I do them. It's against the grain now, but this is what we do." The album comes out on Koch Records Oct. 10, but the excitement starts Aug. 1 when the band kicks off a tour opening for AC/DC.

Slash is aided on the record by vocalist Ross Jackson, bassist Johnny Blackout, drummer Matt Laug, and guitarist Ryan Roxie, who has since been replaced by Kerry Kelly. All five are credited as songwriters.

The album, recorded almost a year ago, was originally slated to come out on Geffen, which released the first Slash's Snakepit album in 1995.

Slash began recording the new album as Geffen was being subsumed into Interscope. After experiencing some personality conflicts and feeling generally misunderstood at the label, Slash says, "I got my record back, I paid them a bit of money, it was an amicable split, and I took off."

At the same time, he was also switching managers to Jerry Heller. "I changed everybody that worked for me. Jerry and I got together with a partner of his and started going to different companies. There's only four major record companies, and all the cool people got fired, the cool people went to independent labels. The reason I ended up at Koch is because I know Cliff Cultreri [Koch's executive VP of A&R]. He worked with Guns way back when. But it's still a record company, and I still have to deal with a lot of bullshit, but they're very eager to be a domestic label."

Slash is eager to court success on the new project, but he looks at fame with the wisdom of someone who's viewed it from the pinnacle. When he looks back on his days of Guns N' Roses, Slash, who brings up his former band frequently, says, "It turned into a job. It wasn't because of the music. It wasn't because of anything other than Axl [Rose, GN'R's leader] was going one way and the rest of us were trying to get better at what we thought we were good

at. It was hard to get up in front of an audience and say, 'We're sorry we're three hours late. Thanks for showing us your tits on the monitors.'"

And while he may be done with Guns N' Roses, it seems Guns' Roses is not done with him. "I've just been trying to sort out all the fucking miscellaneous bullshit that has occurred with Guns over the last several years. Do you know how hard it was for me to quit that band? We're talking about all the suits and attorneys." (Indeed, a copyright infringement suit was filed against the band on June 23 by an Indiana song-

writer alleging the band's 1991 song "Don't Cry" rips off a song he wrote in 1978.)

"Once the band got really huge, no matter how smart I thought I was, I wasn't smart enough to keep up with it," he says. "Thinking it's going to last forever, playing for 70,000-100,000 people, people get off on it. 'Talk to Ax! lately?'"

I don't think so. All I was trying fucking period. I'm just really happy that I can do what I want to do, finish a record and be excited about going on tour."

STUFF: The Who will kick off a series of U.K. tour dates Nov. 12 in Manchester. • Britney Spears, 88, Jessica Simpson, 88, Moore, Pink, and Vitamin C are among the acts who will appear on the Teen Choice Awards airing on Fox Aug. 22. The show tapes Sunday (6) at Santa Monica's Barker Bunker. • Rhino Records sent VP of A&R Gary Stewart was presented with Time Warner's Andrew Heiskell Community Service Award earlier this summer. The award is presented to a Time Warner employee in recognition of community service. Stewart was honored for his participation with the Liberty Hill Foundation, an organization formed after the 1992 Los Angeles riots, that provides resources and advice to nonprofits looking to improve their communities. • Sheryl Crow, Don Henley, and Lindsey Buckingham will join Steve Nicks for a Sept. 23 concert at Phoenix's America West Arena benefiting the Arizona Heart Institute Foundation. • After a five-year stint on Capitol Records, Less Than Jake has left the label and is getting ready to ink a deal with Fat Wreck Chords. • Koch Records, which has been on a signing spree lately, will release "Twisted Tenderness," the third album from Electronic, on Sept. 12. Electronic, previously on Warner Bros., comprises ex-Smiths guitarist Johnny Marr and New Order vocalist Bernard Sumner.

Koch Offers Latest (And Last?) From Twisted Sister Dee Snider

BY CLAY MARSHALL

LOS ANGELES—On "Never Let The Bastards Wear You Down," due Aug. 22 on Koch, Dee Snider proves he's still as twisted as ever. But because of budding film and radio careers, the former Twisted Sister front man says the set will be his last.

The album's 10 songs are Snider's foray into a new territory from his catalog, spanning his stints with Twisted Sister—a group whose triple-platinum 1984 album "Slay Hunt" spawned a string of hit metal anthems—"We're Not Gonna Take It" and "I Wanna Rock"—as well as Widowmaker and the never-released Desperado project. He says the set gave him a chance to tend to what he calls "unfinished business."

"I always loved the idea," he says, noting he brought in 25 songs for "Stay Hungry" and more than 100 for Desperado's sessions.

Metically, the album favors the '80s-indebted brand of hard rock for which he is best-known. Two notable exceptions are "Hard Core," a cut he wrote for Motorhead as a tribute to its singer, Lemmy Kilmister, and a cover of Dio's classic "The Wanderer."

Although "Bastards" may serve as Snider's final full-length recording, he doesn't rule out the possibility of the "occasional" soundtrack or compilation song. Regardless, his voice

will remain prominent in the music world. His 3-year-old '80s-rock radio show, "House Of Hair," is now syndicated in 85 markets, and for the past year he has also hosted a weekday morning show on WMQR Hartford, Conn. In addition, he is working on a sequel to his 1988 cult horror film, "Strangeland," which he wrote, produced, and starred in.

"I see myself not only as the next big voice of radio but as the next horror icon," he says, laughing. "My thought process is, 'My Twisted Sister! I'll wake you up in the morning and keep you from sleeping at night.'"

Though Snider's mind is on the future, Koch will honor his past this fall by releasing a Twisted Sister tribute album, currently scheduled to include such acts as Anthrax, Mötley Crüe, and Ozzy Osbourne.

The compilation will also include a track by a reunited Twisted Sister—a cover of AC/DC's "Sin City."

He realizes the record will likely result in a loss of some kind for Twisted Sister, another chapter in his life which he says involves unfinished business. "We're frustrated that a band so forced into existence with a third of its opportunity arises to give people a taste of the way it was, understanding that it's nostalgia, there's a possibility we'd do it. I wouldn't mind putting an end to some sort of the end of our career."



by Melinda Newman

SHOER

Vanguard's Hiatt Goes Acoustic, Indie, And Online With 'Waters' Set

BY CHRIS MORRIS

LOS ANGELES—John Hiatt's album "Crossing Muddy Waters," which arrives Sept. 26, is innovative on some counts and a return to form by the singer/songwriter on others.

The record is the first acoustic album of Hiatt's 26-year recording career. It will be issued simultaneously to brick-and-mortar retailers by the Santa Monica, Calif.-based indie Vanguard Records and online by Redwood City, Calif.-based EMusic.com.

However, like two of Hiatt's previous albums—his 1987 breakthrough "Bring The Family" and his 1995 set "Walk On," the first of two albums he made for Capitol—the new set was recorded after the musician had parted company with a record label.

Hiatt explains, "We were about three-quarters of the way through a new record for Capitol with [Hiatt's band] the Goners. It's just a great record, and [the label] just didn't quite get it. The regime had shifted yet again... So we just decided, 'You know what, I don't think this is a good place for us to be right now.'"

Hiatt and his manager, Ken Levitan of Vector Management, secured a release from Capitol and rights to the album then being recorded.

But, Hiatt adds, "once we were officially free agents, Ken said, 'Hey, you want to make an acoustic record?' And I said, 'Yeah, I've always wanted to do that.' Not only that, but people are always asking me, 'When are you gonna make an acoustic record?'"

To that end, Hiatt brought in bassist Davey Faragher and guitarist/mandolinist David Immergluck, whom the singer/songwriter has worked with frequently in the past, and booked a week at engineer Justin Niebank's home studio outside of Nashville, "the next holier over" from Hiatt's home. The musicians ended up finishing the album's 11 tracks in just four days.

Hiatt—whose songs are published by Oval Track Tunes/Careers-BMG Music (BMI)—says he had no shortage of material. "I had an immediate list of about 30 or 40 tunes that I'd written over years that had either fallen by the wayside or through the cracks of various projects or whatever. But also I'd been writing some new stuff since we'd put the rock record on the back burner."

Once the album was completed, Levitan convinced Hiatt that taking the major-label route might not be the best way to go.

"[Levitan] said, 'You know, it's like the Wild West out there right now. Now that all the major labels are out of the music business, there's all kinds of opportunities.' Hiatt says, "That's just exactly how he put it. He said, 'I know we can find somebody—you can own the master, and they'll just put it out.' What happened was, somehow EMusic came into the picture. He said, 'You know, this is something

brand-new. How does this sound to you?' And he started talking about EMusic doing the record, and doing it online.

"So initially it was just going to be an online kind of thing, and I said, 'Hey, that sounds great, let's do it,' he continues. "And then Vanguard came into the picture. So it's a deal between the two of them."

Kevin Welk, president of Welk



HIATT

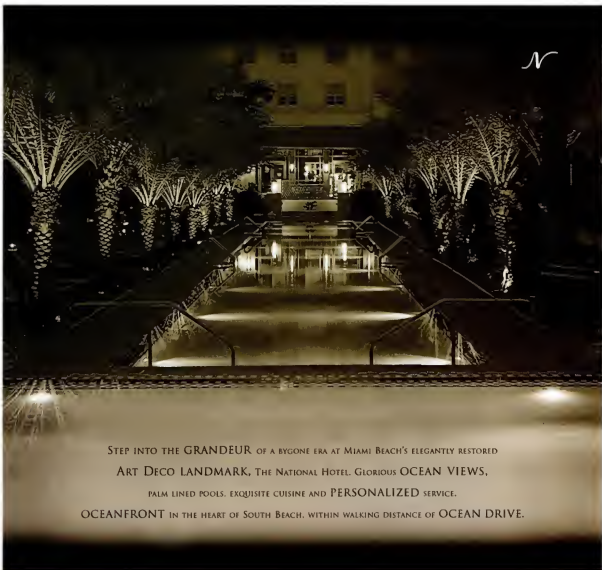
Music Group, whose Vanguard imprint licensed "Crossing Muddy Waters" from EMusic, acknowledges that some retailers may take a dim view of the set's availability online.

"I know that retail gets a little scared about what's going on out there, but the reality of the world today is, they shouldn't be scared," Welk says. "We've had many meet-

ings [with EMusic] about this, and the last thing that they want to do is put this out ahead of time. They know that down the road, they have to have a pretty good relationship with retail, and the last thing that they want to do is piss off retail."

Ray Farrell, director of music marketing at EMusic, says, "We saw an opportunity with John Hiatt and

(Continued on page 17)



STEP INTO THE GRANDEUR of a BYGONE ERA at MIAMI BEACH'S ELEGANTLY RESTORED

ART DECO LANDMARK, THE NATIONAL HOTEL. GLORIOUS OCEAN VIEWS,

PALM LINED POOLS. EXQUISITE CUISINE AND PERSONALIZED SERVICE.

OCEANFRONT IN THE HEART OF SOUTH BEACH. WITHIN WALKING DISTANCE OF OCEAN DRIVE.

"The stretch limit of hotel pools in a garden of perfect symmetry".

Cade's New Traveler, February 2000

One of the "Ten Most Romantic" Hotels in America.
In Style, October 1999



THE NATIONAL HOTEL
MIAMI BEACH

1677 COLLINS AVENUE, MIAMI BEACH, FL 33139
TEL 305-532-2311 800-327-8370 FAX 305-534-1426
WWW.NATIONALHOTEL.COM E-MAIL: SALES@NATIONALHOTEL.COM



Jaci Velásquez Polishes 'Crystal Clear' Christian Set On Word

BY DEBORAH EVANS PRICE

BY DEBBIE EVANS PRICE
NASHVILLE—After a successful foray into the Latin market with last year's "Llegar A Ti," which earned her a Grammy nod for best Latin pop performance, Jaci Velásquez reminds her contemporary Christian music audience of her first love with her new set, "Crystal Clear," due Aug. 29 on World.

A devout Christian, Velázquez burst on the contemporary Christian music scene as a fresh-faced 16-year-old with her 1996 Myrrh debut, "Heavenly Place." She fast became one of the genre's top new talents, winning the Gospel Music Assn.'s (GMA) new artist award in 1997. Her debut album and her self-titled sophomore effort sold 650,000 and 625,000 units, respectively, according to SoundScan. She won the GMA's song of the year honor in 1998 for "On My Knees."

With "Llegar A Ti" Velásquez topped Billboard's Hot Latin Tracks chart and won the GMA's Dove Award for best Spanish-language recording of the year.

On "Crystal Clear" Velásquez delivers an album targeted to her Christian fan base yet definitely flavored by her Latin music expe-

riences. "We just wanted to make a great record," she says of the album, which was produced by Mark Heimerman (de Talk, Michael W. Smith) and Rudy Perez (Christina Aguilera, Luis Miguel). "When I was recording I was actually sitting in the boardroom with the producer doing the vocals for the songs, because I love to be around people."

In addition to Heimerman and Perez, Velásquez worked on her vocals with producers Brown Bannister and Brent Bourgeois. "It's amazing, the differences in how people work," she says. "Every producer gets the vocal out of each different artist in a different way, and they pulled the vocals out of me."

Velasquez penned two cuts for "Crystal Clear" ("Escuchame" and "You're Not There"), and she says that she enjoyed being more involved in this record. "I got to be part of this record from the very beginning," she says, noting that she was more active in song selection as well as the production. "It was like, 'Let's *all* look for songs, bring them back, and see what we like.' And with the production, [I wanted] it to be more guitar-driven."



The record also represents a change in labels from Myrrh to Word Records. Both are under the Word Entertainment umbrella, but the artist asked to be switched to Word because her A&R director, Judith Volz, was moving to Word. "I had worked with Judith since I was 13," says Velásquez. "I didn't want to be without her."

The first single, "Imagine Me Without You," is already being embraced by Christian radio. "It seems all Christian songs are written from the standpoint of, 'Look how great my life is with [God]. I'm so amazed by all the things you do in my life.' This song was written from the standpoint of, 'I'm going to try and explain

She continues, "'Crystal Clear' is another of my favorite songs. It's a song about falling more and more in love with who God is and what He makes you into. To me, the whole record is truly based on what God's love is about."

The songs on the new album are a reflection of Velásquez's faith, and she hopes they will silence critics who felt she was abandoning Christian music with her expansion into the Latin market. "It's hard when people look at your life and question your beliefs," she admits.

Christian retailers anticipate "Crystal Clear" being one of the fall's best-selling releases. "I think the Jaci album has great potential," says Jeremy Potter, music buyer for the Wheaton, Ill.-based Lemstone chain. "Her audi-

ence has grown over the past year or so. She has a greater fan base than ever as 'Crystal Clear' hits the shelves. This one has more pop quality than her first two English-language releases, a quality that she developed on the Spanish album, which I think was her best to date."

Word VP of marketing Linda Klosterman says Velásquez is "a world-class artist and entertainer. This is a career album for her. Many songs on the record serve as defining moments, such as 'Adore' and 'Just A Prayer Away'."

According to Klosterman, the retail launch for the record will be "massive," with a strong presence at both Christian and mainstream outlets. "Crystal Clear" will be an enhanced CD that will offer behind-the-scenes footage of the

last year and a half of Velásquez's career. There are also plans to include clips of Velásquez performing the songs "Escuchame" and "Adore."

Velásquez is managed by Mike Atkins and booked by the William Morris Agency. This fall she will embark on a 60-city headlining tour supported by Christian boy band Plus One.

According to the artist, the tour will be aimed at the English-speaking Christian audience but will also include a Latin segment featuring four or five songs in Spanish.

In addition to the tour, Velásquez plans to begin work on her next Spanish album this fall and will be working on a book she hopes "will encourage young people to pursue their dreams."

amusement

business

BOXSCORE
TOP 10 CONCERT BOXOFFES

ARTIST(S)	Venue	Date(s)	Gross (Ticket Price)	Attendance Capacity	Producer
DAVE MATTHEWS BAND, THE HAPPY & THE SADISTIC CLOWNS, (SCHEDULE)	Garden Stadium East Rutherford, N.J.	July 11-13	\$6,140,813 \$45.00	138,000 150,200 (this venue, two sellouts)	Delmonico/Globe Enterprises
BOB DYLAN	Sun Belt Stadium El Paso, Texas	July 15	\$2,844,760 \$55.33	42,840 51,495	SFX Music Group Starline Concerts, DAP/CFA
Y YING YING YING	Three Rivers Stadium, Pittsburgh	July 16	\$2,261,897 \$34,542.75	68,224 sellout	SFX Music Group
DAVE MATTHEWS BAND, THE HAPPY & THE SADISTIC CLOWNS, (SCHEDULE)	Parkus, Livemore Park, Rock	July 5	\$2,028,303 \$46.50	43,562 sellout	SFX Music Group, Delmonico/Globe Enterprises
Y YING YING YING	Cowboy Field Oremville	July 14	\$1,274,218 \$47,365.57-58	28,785 43,038	SFX Music Group
MIAC ANTHONY	Miami Arena Miami	July 27-29	\$1,064,000 \$74.50	34,095 39,000 sellouts	TNA, SFX Music Group
RETRO THE EARTH FOUNDATION, METALLICA, LIPANACE, SLAYER, SEVENTH SEASONS, MURPHY SMITH, CHUCK DOWNTON, KNOXVILLE PEACE MOVEMENT, PINK FLOYD, HENRIKSEN, HENRIKSEN BROTHERS, HENRIKSEN BROTHERS, FAMILIA, FULL CREW, JACKIE OLSON, ONE MINUTE DYNAMIC, COLD CREAM, RIP, CASH, MOTOPRAPH, RELATIVE	Garden Stadium East Rutherford, N.J.	July 26	\$1,765,000 \$30	38,361 sellout	Metropolitan Entertainment Group
ROGER WATERS	Madison Square Garden, New York	July 11-11	\$1,096,025 \$37.67	29,775 32,000 sellouts	SFX Music Group
THE WHO, HENRIKSEN	Jarvis Beach Theatre Albany, N.Y.	July 5	\$1,194,000 \$195.95-214	14,400 sellout	SFX Music Group
JOHNNY BUTTET & THE CAROL KESTER BAND	Alamy Valley Music Theatre, East Troy, Wis.	July 22	\$1,181,804 \$50.75-83.25	30,120 sellout	SFX Music Group

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Source should be submitted to Bob Allen, Nashville. Phone 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

SONTRACKS AND FILM SCORE NEWS BY CHARLES KAREL BOULEY

THE SCORE IS THE FILM: Elizabeth Taylor once said, "Life is just a movie with bad lighting and no music," which begs the question, "How would one score one's life?" That question was answered recently by jazz musician Michael Wolff. In a rare turn of events, Wolff had the opportunity to score a semi-autobiographical film, "The Tic Code" (Lions Gate Films), written by and starring his wife, Polly Draper ("thirtysomething"). The upcoming film chronicles a 12-year-old boy who is a brilliant musician afflicted with Tourette's syndrome. Wolff, too, has the syndrome, and the unique situation presented similar challenges.

"Usually when scoring a film, you get the completed movie and write the score. In this case, because of the fact that the music is a character and the characters play much of the score in the film, I had to work from the script before the film was shot," Wolff comments. "Then upon completion of the film, as its producer I had to go in and edit and would throw out cues. Many were shocked that as a composer I would do this. But it helped me learn so much about the process of film scoring and how it must be woven seamlessly into the edited version."

The 15-track CD, released Tuesday (8) on Razor & T Records, is a straightforward jazz outing, with Wolff, the Alex Foster Quartet, Thelonious Monk, Cannonball Adderley, and Wayne Shorter. This makes it far more marketable than a typical score album. It also creates an album that all jazz lovers must have, whether they see the film or not. This album could stand alone at radio and retail, instead of the typical scenario where a score album is more a souvenir of the film than an album with a life of its own.

"The album will be promoted to jazz reporters in the industry, as well as doing programs with Borders and Barnes & Noble and other stores with a strong history of doing well with traditional jazz," says Lyle Preslar, VP of marketing for Razor & T Records. "We're promoting this as a jazz album, as if there were no film to support it. The fact that there is makes it a plus. Our goal is to expose Wolff and his past and future catalog to consumers."

When asked why Wolff didn't call upon Nancy Wilson, Vesta Williams, or other jazz vocalists for the soundtrack, there is a sense of disappointment.

"We just couldn't fit vocals in, and I really wanted to," he says. "I love Nancy, Vesta, and other great singers and would have loved to have them. We tried. But the movie just didn't have a place for those types of songs."

Wolff is no stranger to the spotlight. Outside of a host of impressive credits as a musician and five albums of his own, as well as a tenure as Wilson's musical director, he appeared nightly on television as the musical director for "The Arsenio Hall Show." All the while, he busily kept his Tourette's hidden.

While many composers will attest that scoring a film can be a painful process, "The Tic Code" proved even more emotional for Wolff.

"Scoring the film was painful, because as I watched the music and the movie develop together, I had a coming-out process about my Tourette's," he says. "I have a mild case and therefore could hide it; now, I don't feel a need to shy away from the fact that it's there. I don't think I'll ever score a more personal film."

After the film promotion dies down, Wolff will immediately begin promoting his new album, "Michael Wolff And Impure Thoughts."

IN THE CRYSTAL BALL: Broadway sensation Linda Eder ("Jekyll & Hyde") recently wowed Los Angeles and New York audiences in breathtaking concert performances that included songs from her upcoming play "Havana" (again written by her husband, Frank Wildhorn). That soundtrack will be coming next year, but in the meantime Darren Higman, VP of soundtracks for Atlantic, says, "There will be a major announcement very shortly about Linda moving into soundtracks. A deal is on the table. It's the obvious next step for her—sing great songs for great movies."

Agreed.



WOLFF

VANGUARD'S HIATT GOES ACOUSTIC, INDIE, AND ONLINE

(Continued from page 11)

a number of other artists to be involved in the record business in a way that would be different from what they were used to in a major deal. Our royalty rate was higher; we could put ourselves in a position where we could help create some kind of an online presence, where we could work with a record label and also share in the profit of that CD."

"Here is an opportunity for us to be tied into something where we had a piece of the action on a physical release, therefore giving us more of an opportunity when we were doing online promotions," he continues.

The full version of "Crossing Muddy Waters" will be made available at the same time as a no-frills MP3 download on EMusic and as a conventionally manufactured CD package with liner notes and art.

Though EMusic commonly offers a full-album download for only \$8.99, Farrell freely admits, "We are offering it in an MP3 format, which isn't really totally up to speed technologically with the sound quality you'd get on a CD. There's no packaging involved. There's certain aspects in the download from what you're missing by not having the physical CD."

Prior to release, EMusic will offer a free promotional Hiatt track

that is not available on the album.

Farrell says, "One of the things that we're going to offer online is a cut from the just recently recorded John Hiatt performance for Austin City Limits." We're going to get a track that isn't being used in the

'Initially it was just going to be an online kind of thing [with EMusic]... And then Vanguard came into the picture. So it's a deal between the two of them'

—JOHN HIATT—

actual airing of the television program in October, so that we can have a streaming video song that you can see on both RollingStone.com as well as EMusic. It'll also help promote the show early."

More conventional promotion will also play a role. Hiatt, who is booked by Rob Prinz of Principal Artists Group, will be on the road with the

Goners through September; he explains, "This was a tour we initially booked thinking we'd have this record out this summer, which wasn't to be."

Wolk says, "We're working right now with Borders to do about six cities, major Borders stores."

Hiatt says, "I'm gonna be out the whole month of October, just folk singing, and then in November and December, Davey and Dave, the two guys that played with me on the record, are gonna join me."

Wolk adds that the album will also be aggressively promoted at NPR stations and through the press.

Hiatt's music is being heard in other quarters as well: His song "Hiding With The King" has been garnering adult rock radio airplay as the title track from the new set by B.B. King and Eric Clapton.

"I was pretty tickled," says Hiatt. "I got a call from Eric. I think it was late winter or early spring, asking me about the song, and could I change a couple of lines to make it a little bit more about B.B., which was a nice thing to do—he could have sung anything. He's a very conscientious guy and wants it to be right. So I rewrote the bridge. I was so thrilled they did it. I thought they did a great job, too."

Address

Hear it at

www.camoriginaisoundtracks.com/jazz

Distributed in the USA by MSI Music. For more information call Adam Herke at 1-800-899-6674

Cinema is also music. Listen to Cinema.

BILLBOARD'S HEATSEEKERS ALBUM CHART

WEEK	LAST	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	LAST	WEEKS ON CHART
1	NEW	1	THE CONGREGATION	BUCKETHEAD/NOVEMBER 3111/RENUO (11 9611 96)	BOOK 1		
2	8	47	DIDO	ARISTA 13025 (10 9611 96)	NO ANGEL		
3	16	2	METROPHANE	CLAYTON 27567/CAPTROL (10 9611 96)	MY LIFE		
4	7	8	RASCAL FLATTS	LYNETT STREET 15501/INLAND/NOV (11 9611 96)	RASCAL FLATTS		
5	16	3	CLUB 7	POLYGRAM 54133/INLAND/NOV (11 9611 96)	S CLUB 7		
6	8	17	JILL SCOTT	MOON RAIN 62137/NOV (11 9611 96)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1		
7	17	2	WESTLIFE	ARISTA 14642 (11 9611 96)	WESTLIFE		
8	16	1	ERIC MEATHERLY	MERCURY NARVELL 17024 (11 9611 96)	SWIMMING IN CHAMPAGNE		
9	NEW	1	MR. GORDON	FROM THE GRETTO	TRUFF CRYSTAL LAMP 20159/INLAND (11 9611 96)	BRICK LYNN	
10	20	5	NINA GORDON	ARISTA 14746 (11 9611 96)	TONIGHT AND THE REST OF MY LIFE		
11	13	13	KEITH URBAN	CAPTROL 197591 (10 9611 96)	KEITH URBAN		
12	16	69	STAYC	WARRNER 47271 (10 9611 96)	WISCONSIN DEERB		
13	17	17	SPENCER CROWDER	159 44067 (10 9611 96)	HALFWAY DOWN THE STRIP		
14	10	2	THE KINLEY'S	ERIC NASHVILLE 69593/NOV (11 9611 96)	II		
15	23	3	TAPROOT	UNITED HANGOVER/ALBANY 63441 (11 9611 96)	GIFT		
16	17	2	THE UNION UNDERGROUND	PORTLAND/COLUMBIA 67776/NOV (11 9611 96)	AN EDUCATION IN REBELLION		
17	21	8	BT	ATYCNOW 30154 (11 9611 96)	MOVEMENT IN STILL LIFE		
18	31	11	NICKELBACK	ROADWARRIOR 8266 (10 9611 96)	THE STATE		
19	NEW	1	FINGER ELLEN	WIND-UP 13095 (11 9611 96)	GREYEST OF BLUE SKIES		
20	24	2	KINA	CREAM/OAKS 45011/INLAND/NOV (11 9611 96)	KINA		
21	2	2	BIG MOW	WICKED/SUP 4441 (11 9611 96)	CITY OF SYRUP		
22	11	5	BUMPY KNICKLES	KINC 20007/INLAND/NOV (11 9611 96)	INDUSTRY SHAKEDOWN		
23	25	9	U.R.G.	ERIC 69668 (11 9611 96)	NO PLEASANTRIES		
24	16	7	SLUM VILLAGE	BARANQO/NOV 20207/NOV (11 9611 96)	FANTASTIC VOL. 2		
25	NEW	1	BELA FLECK AND THE FLECKTONES	COLUMBIA 67126/NOV (11 9611 96)	OUTBOUND		

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums on the Heatseekers chart are certified as "new" and "developing" by the RIAA. *Albums with the greatest sales gains. © 2000, Billboard Publications.

26	34	3	DAVID GRAY	ARISTA 21589 (11 9611 96)	WHITE LADDER		
27	44	7	CRACK	KRACKER LAWARTHE/NOV 12279/NOV (11 9611 96)	DOUBLE WIDE		
28	16	17	TRAVIS	INDEPENDENT 62155/EPIC (11 9611 96)	THE M/M WHO		
29	26	6	LOUIE DEVITO	CLAYTON 27567/CAPTROL (11 9611 96)	N.Y.C. UNDERGROUND PART 2		
30	30	6	PAUL VAN DYKE	HUTE 9127 (11 9611 96)	OUT THERE AND BACK		
31	27	16	FENIX TX	DRIVE THRU 11203/INLAND (11 9611 96)	FENIX TX		
32	45	6	NICOLE C. MULLEN	WARRNER 47271 (11 9611 96)	NICOLE C. MULLEN		
33	14	13	CHAD BRISKEY	WARRNER 47271 (11 9611 96)	YES!		
34	12	12	OMAR PORTINO	WARRNER 47271 (11 9611 96)	BLEN VISTA SOL/CLUB PRESENTS ANITA PORTINO		
35	41	13	SONICFOOD	CLAYTON 27567/CAPTROL (11 9611 96)	SONICFOOD		
36	24	6	SASHA AND JOHN DINGWED	ATYCNOW 30154 (11 9611 96)	COMMUNICATE		
37	38	13	YING YING TWINS	COLUMBIA 67776/NOV (11 9611 96)	THUG WALKIN'		
38	27	22	NOBODY'S ANGEL	HOLLYWOOD 152184 (11 9611 96)	NOBODY'S ANGEL		
39	42	52	BRAD PAISLEY	ARISTA NASHVILLE 18871/NOV (11 9611 96)	WHO NEEDS PICTURES		
40	29	5	RICHARD ASHTON	VIRGIN 49494 (11 9611 96)	ALONE WITH EVERYBODY		
41	22	5	THE COMRADES	NOV 80001/INLAND/NOV (11 9611 96)	WAKE UP A BALL		
42	39	2	DARILY WOLFE	INLAND/NOV 16042/INLAND/NOV (11 9611 96)	I HAD RAIN IN MY EYES		
43	34	2	SHLEY LYNN	SLAM 54637/NOV (11 9611 96)	AM I SHELBY LYNN		
44	NEW	1	MARX SCHULTZ	MYTHRA/NOV 63826/NOV (11 9611 96)	MARX SCHULTZ		
45	NEW	1	BAHAMODA	GOOBYE 2021/ATYCNOW (11 9611 96)	88 QUEEN		
46	41	31	TRIN-TEE R	5-7 RITE 40359/INLAND/NOV (11 9611 96)	SPIRITUAL LOVE		
47	NEW	1	NOOL	KEITH FUNKY 455 3301/ATYCNOW (11 9611 96)	MATTHEW		
48	RE-ENTRY	DOPE	16/6332/EPIC (11 9611 96)	FELONS & REVOLUTIONARIES			
49	RE-ENTRY	HOKU	CELEST 49064/ATYCNOW (11 9611 96)	HOKU			
50	RE-ENTRY	ALEJANDRO FERNANDEZ	SONY DISCOS 83812 (10 9611 96)	ENTRE TUS BRAZOS			

POPULAR UPBRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

FRENCH "TOURIST": The French ambient/electronic movement has produced hit acts on the Heatseekers chart with albums from Air, Dimitri From Paris, and Daft Punk. Now poised to

bum, "Tourist," is due for a U.S. release Sept. 12 on Blue Note Records. The artist's 1995 album, "Boulevard," has sold more than 200,000 copies worldwide, according to Blue Note.

Navarre says of the "Tourist" album, "The whole record will be a continuation of my work with machines and sampled sounds. I'm not a musician. I'm best with a computer mouse."

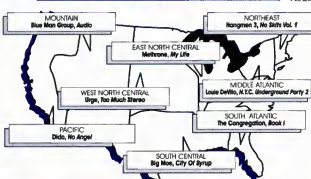
Despite his admitted fondness for making computer-generated music, there are live musicians on the album: trumpet player Pascal Oake, keyboardist Alexandre Destrez, saxophonist and flute player Edouard Lebar, and percussionist Edmondo Carero.

ON THE HORSEPOWER TRAIL: Alternative roots band 16 Horsepower will launch a U.S. tour Sept. 12, the same day that its album, "Secret South," is released in the U.S. on Razor & Tie Records. The set has already been released in England.

St. Germain's latest album, "The Next Slipknot?,"



REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

NORTHWEST	NORTHEAST
1. Blue Man Group, <i>Aurilo</i>	1. Hologram 3, <i>No Safe Vol. 1</i>
2. Eric Mead, <i>Swimming in Champagne</i>	2. Blue Man Group, <i>Aurilo</i>
3. Rascal Flatts, <i>Rascal Flatts</i>	3. Club 7, <i>S Club 7</i>
4. New Edition, <i>Twilight and the Rest of My Life</i>	4. New Edition, <i>Twilight and the Rest of My Life</i>
5. Bumpin' Knuckles, <i>Industry Shakedown</i>	5. Bumpin' Knuckles, <i>Industry Shakedown</i>
6. The Roots, <i>Things Fall Apart</i>	6. The Roots, <i>Things Fall Apart</i>
7. Dido, <i>No Angel</i>	7. Dido, <i>No Angel</i>
8. The Roots, <i>Things Fall Apart</i>	8. The Roots, <i>Things Fall Apart</i>
9. The Roots, <i>Things Fall Apart</i>	9. The Roots, <i>Things Fall Apart</i>
10. The Roots, <i>Things Fall Apart</i>	10. The Roots, <i>Things Fall Apart</i>

neapolis, Sept. 15-16 in Chicago; Sept. 19 in Detroit; Sept. 21 in Philadelphia; Sept. 23 in New York; and Sept. 27 in Nashville.

COLE'S COOL JAZZ: Jazz saxophonist Steve Cole's latest album, "Between Us" (Atlantic Records), debuted at No. 8 on the Top Contemporary Jazz Albums chart in the Aug. 5 issue. His previous album, 1998's "Stay Awake," was a No. 15 hit on that chart. Cole will be performing in the U.S. on select dates, including Friday (11) in Indianapolis and Saturday (12) in Chicago.

ROCK ISLAND: Hard rock band Isle Of Q has been getting exposure for "Little Scene," the first single from the group's self-titled debut album, released July 25 on Universal Records. "Little Scene" has already racked up early airplay at rock stations WYSP Philadelphia; KIRO Colorado Springs, Colo.; KRXQ Sacramento, Calif.; and WLZH Milwaukee. The song is No. 29 on this issue's Mainstream Rock Tracks chart.

Isle Of Q is currently on a U.S. tour with dates that include Aug. 17 in Beach Haven, N.J.; Aug. 23 in Hartford, Conn.; Aug. 25 in Pittsburgh, Aug. 26 in



Rock 'N' Roll Hell: Singer/songwriter Sally Taylor may be the daughter of James Taylor and Carly Simon, but she's determined to make her own way in the music business. Taylor has developed her own style of sassy folk/roots music, as displayed in her second album, *Art #65*, due Sept. 12 on What Are Records? The singer, who says she counts her band members among her best friends, adds, "I love touring, performing, and seeing the country." Taylor's U.S. tour includes a Sept. 3 date in San Francisco.

Detroit; Aug. 31 in Norfolk, Va.; Sept. 2 in Myrtle Beach, S.C.; and Sept. 5 in Jacksonville, Fla.



Boogie Down. Hip-hop image maker Dr. Boogie is featured on the recently launched Web site 360hiphop.com. Caught on the New York party scene, from left, are Mary J. Blige, Dr. Boogie, and his clients Kimora and Russell Simmons.

McPherson Takes On Dual Roles In A&R, Urban Music At Epic

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject, David McPherson, was recently promoted to executive VP of A&R and executive VP of urban music at Epic Records Group. He first joined the label in 1998 as senior VP of urban music.

The St. Louis native initially journeyed to the East Coast in 1990 to attend college. Following internships at Elektra and Mercury Records, he was hired at the latter label, where he was eventually appointed A&R manager. From there he moved to Jive, then to Epic. As director of A&R, Among his accomplishments are signing pop stars like Timbaland, Boyz II Men, and R&B powerhouse Jaz. Among McPherson's key R&B projects are the duo Ruff Ends and female trio SLW (Three Little Women).

How do you juggle both roles and still stay cutting-edge?

You manage your time as best you can and surround yourself with a great team of executives to help you. I had already been performing both functions for some time. The title change just basically recognizes that. Both roles are things I enjoy. That makes it easy.

How much higher can the industry ride the boy-band trend? What other trends are on the horizon?

The Backstreet Boys will be around as long as they continue their high standard of songs and

performance. They're more than just a boy band. Each one is very talented on many levels. They'll evolve as a unit or separately and continue to do great things. The same can be said for other artists who happen to fit in that genre now but desire to evolve as great artists alone.

The only trend that I'm sure of right now is the continuation of urban music as a growing force and influence on the popular music.

What three key characteristics make a potential artist possess?

Talent, star quality, and the desire to be the best.

Is the record industry trying to mislead the boat when it comes to understanding and utilizing the power of the Internet?

I don't think anyone is missing this point right now. The industry is very aware of the effect the Net has and seems to be taking steps to utilize its power.

If you could change one thing about the industry, what would it be?

New technology has been a benefit in many ways. Unfortunately, the one thing that technology has changed to our detriment is the time and patience on many levels to allow proper nurturing and growth for today's artists.

Where do you see yourself five years from now?

Continuing to learn and grow as an executive at Epic.

GAIL MITCHELL

Jive Believes In B.B. Jay's Debut

Rapper Joins Gospel-To-Mainstream Ranks With Conscious Hip-Hop

BY TODD DAVIS

SAN FRANCISCO—"Believer, Blessed In Jesus" is one of three meanings that Jarvis Cooper ascribes to his recording moniker, B.B. Jay (the others being Big Brother Jay and Big Butta Jay). "I do soulful music that covers hip-hop, gospel, and R&B," explains the rapper.

That mix is the glue between the barrage of fierce and conscious hip-hop lyrics found on the Brooklyn, N.Y., native's Harrell Entertainment/Jive Records debut, "Universal Consciousness," which is set for release Sept. 12. And it positions Jay as a member of the growing gospel-to-mainstream ranks that include such career-carrying members as Kirk Franklin and Mary Mary.

Although "Universal Consciousness" marks Jay's first major-label recording, the young wordsmith definitely isn't new to the music scene. He garnered a major following as a result of his popular 1998 independent offering, "Pentecostal Poppa." And it was that reaction that led to Jay's being brought to Jive by Andre Harrell.

From the very beginning of his career, the ever-patient rap artist—managed and booked by Paulette Jones of Newark, N.J.'s PAL/Jizfat Entertainment—made a commitment to be in it for the long haul, no matter what it took. "My mom and dad were always music lovers, which I guess affected me," says the artist. "I've always believed I was born to perform. I just feel it in my heart and soul. That's what I'm here for."

The 14-song set was co-produced by Jay (who's published by Zomba and distributed via Music/SSES and licensed through BMI), Swing Central, and Mark Morales. The initial setup single, "Hot To Def," was followed by the commercial 12-inch "Don't Be Mad (Who De Blame)" issued June 28. Other noteworthy tracks include "His Love," which interpolates DeBarge's 1983 hit "All This Love," and "Po' No Mo'," which addresses mental, physical, and spiritual poverty.

Janet Smith, director of marketing for Jive, says, "B.B. Jay is unique in that he's a serious hip-hop artist with a gospel edge. That's been our tag line for him since day one. He's the new consciousness of hip-hop."

"We started promoting Jay in September 1999," she continues. "We took him to all the regular events featuring other hip-hop artists, never trying to segregate him from the hip-hop community. We didn't advertise that he was a gospel rapper, but



B.B. JAY

we never ran away from it either."

A chance meeting with MC Hammer led to a string of performances

during a series of summer jams last year. Most notable was KIIS Los Angeles' Wango Tango show at Dodger Stadium, alongside an elite bunch that included Will Smith, Britney Spears, Ricky Martin, and Dru Hill. Jay has also done shows with hardcore rappers Black Rob and the Cash Money crew and R&B crooner Carl Thomas and has worked on projects for Heneleah Walker and Mary Mary, as well as Dru Hill member Woody's upcoming solo album.

(Continued on page 25)

Motown's Winans Aims To Erase Line Between Gospel And R&B

BY MELINDA NEWMAN

LOS ANGELES—The line between R&B and gospel has often been a blurry one, but Belle Winans is hoping to make it disappear completely with his Motown debut, "Love And Freedom."

Out Aug. 29, the release marks the second solo album from the four-time Grammy winner and member of gospel's legendary Winans family (his self-titled solo debut was on Atlantic in 1997). Winans references a past Motown star when he talks about his latest effort.

"Diana Ross had the song 'It's My Turn,' and I feel as if it's my turn," he says. "I've paid my dues and enjoyed the journey, but I feel like this album says it all for me. That's why I'm called 'Love And Freedom.' My songs have always been about love—both natural and spiritual—and with this album, I'm free of expectations and limitations."

Winans has also decided to be free of his last name for the project and

will just be promoted as BeBe. "I honestly thought it was important to move on," says Winans, whose songs are published by EMI Music. "Not that the last name hindered me, but that I'm ashamed of it. I would retreat to put me in the right placement—in



WINANS

the racks with Toni Braxton."

Says Motown CEO/president Kedar Massenburg, "He didn't want there to be any confusion between a Winans album and a Belle album. He wanted to stand on who he is."

Winans is off to a good start with the first single, "Come Back Home," which features Brian McKnight and Jaz. "To hear three dynamic voices on a song is incredible," says Massenburg. "Kids need to

(Continued on next page)



Dance Man. VP Records dance/reggae artist Spragga Benz recently released his third solo album, "Fully Loaded." He appeared at New York's MTV Records in Times Square to promote the project. Pictured, from left, are VP Records marketing and promotions executive James Goring and A&R executive Joel Chin; Charles Higgins of Benzspicuous/Chuck B Management; Spragga Benz (seated); and VP Records intern Clue, retail executive David Diaz, Web site manager Michelle, and intern Fernando.

FOR THE RECORD

The Rhythm & the Blues will return next issue.

MOTOWN'S WINANS AIMS TO ERASE LINE BETWEEN GOSPEL AND R&B

(Continued from preceding page)

know that these young guys, Brian and Joe, accept BeBe as a peer. It's helped open doors at radio."

A video, directed by Bille Woodruff, was shot July 30-31.

Winans, who wrote much of the album while starring in the touring show of the Broadway musical "The Civil War," co-wrote "Coming Back Home" with Joe, Allstar, and Joel Campbell. The single is already making inroads at adult R&B stations, where Motown first serviced the song; mainstream R&B and crossover stations are next. Winans has topped

the Hot R&B/Hip-Hop Singles & Tracks chart before with his sister CeCe. The pair took two songs—"Addictive Love" and "I'll Take You There" from their 1991 Capitol

'He didn't want there to be any confusion between a Winans album and a BeBe album. He wanted to stand on who he is'

- KEDAR MASSENBURG -

album, "Different Lifestyles"—to the top of the chart in the early '90s.

"People love this song," says Michael Long, PD at WHZT Mont-

gomery, Ala., of "Coming Back Home." "Even though you can play it on the R&B side, you still know he's not totally crossed over ... With this track, he's getting into a whole new audience."

The addition of McKnight and Joe on the single will help at retail as well, predicts George Daniels, owner of George's Music Room in Chicago. "They're both super hot at the present time. Obviously there's a greater chance for this to be more accepted than his last R&B album. If the material is good, it won't matter if he was a gospel artist first. The gap has closed quite a bit due to Kirk Franklin and many artists who have bridged the sound of gospel, like Mary Mary."

Winans also got some help from other high-profile friends, such as Luther Vandross, who sang on or arranged five songs, and Stevie Wonder, who plays on the title track. Wonder and Winans also perform a duet on Wonder's "Jesus Children Of America," which will be the second

"To get a yes from Stevie is a good thing, but to get him [to the studio] is another thing," says Winans with a laugh. "You almost have to trap him. We did it simultaneously with him in a studio in New York and me in a studio in Los Angeles."

Another famous friend, Oprah Winfrey, will give the album a high-visibility send-off when she dedicates an entire show to Winans. To be taped Aug. 29, the episode is slated to air the week of Sept. 4.

Motown is coordinating a contest with radio stations in 10 markets to give away trips to the "Oprah Winfrey Show" taping, as well as to the album release party slated for the same night in Chicago, says Sandra Sullivan, VP of urban promotion.

However, neither Motown nor Winans is ignoring his strong gospel base. Massenburg plans to preach to the converted by handing out 50,000 samplers and 250,000 fans outside churches. Additionally, Motown will work with marketing/consulting firm Providence, which will service the album to gospel accounts.

COMPLIATE PICTURE: One of the best tricks in the record business is to time a second single just right so the success of the first single carries the newer one on its back. "Thang Song" (Def Soul/Def Jam/DMG) by Singo spent 30 weeks on the Hot R&B/Hip-Hop Singles & Tracks chart, peaking at No. 2, before moving to the Hot R&B Singles/Hip-Hop Recurrent Airplay chart, where it's now No. 6. On the heels of "Thang Song," the sultry ballad "Incomplete" jumped 101 to 10, less than a week after the album that it's on that peak, as it also crosses The Billboard Hot 100. The cause of the jump was the release of the retail single for "Incomplete," No. 1 for a second week on the Hot R&B/Hip-Hop Singles Sales chart, which just happens to include the Fox Brother remix of "Thang Song," the first time that track was on the chart as a remix. The album, *Thang*, which also includes the "Nuttty Professor II: The Klumpz" soundtrack, lacks "Incomplete" sell 220,000 in just two weeks. The radio airplay on "Incomplete" is also doing well, moving it 8-6 on the Hot R&B/Hip-Hop Airplay chart. Now that both singles have been established in the retail and radio sectors, the album is on its way to No. 1. *Thang* is available on Def Soul's "Unleash the Dragon" move 30-23 on Top R&B/Hip-Hop Albums.

CALLIN' AGAIN: Returning a favor is always a good thing. In the case of Lil' Zane, it looks as if this is especially true. Lil' Zane first hit the Hot R&B/Hip-Hop Singles & Tracks chart last year as a featured artist on 112's "Anywhere" (Bad Boy/Arista), which peaked at No. 5. Now 112 returns the favor as featured performer on Lil' Zane's debut single, "Callin' Me" (Priority). "Callin' Me" moves 23-16 on Hot R&B/Hip-Hop Singles & Tracks and is the Greatest Gainer/Sales, with a full two-thirds of this issue's total points coming from sales.

Lil' Zane is no stranger to sales success. His performance on 112's retail-available single "Anywhere" was just the beginning. He also had a single titled "Money Stretch" on Ice Cube's "Next Friday" soundtrack that was available for sale. These sales brought Lil' Zane into the limelight, with features on various MTV and BET shows. His debut album, "Young World: The Future" (Priority), is due Aug. 22.

SOUNDTRACKS ABOUND: In the past couple of years, the record business has rediscovered that movie soundtracks are a perfect venue for showcasing upcoming artists and keeping established artists in the public's eye. The latest big hit to hit the streets is "Nutty Professor II: The Klumps" (Def Soul/Def Jam/IDMG), now No. 2 on Top R&B/Hip-Hop Albums. Aside from Sisqó's previously mentioned remix of "Thong Song," and Jay-Z's "Don't Really Matter," which moves 18-22 on Hot R&B/Hip-Hop Singles & Tracks, now "Hey Papi" by Jay-Z is ticking radio and retail. "Papi," which features Memphis Bleek and Amil, moves 39-37 on Hot R&B/Hip-Hop Singles & Tracks.

With other tracks on the album by the likes of DMX, R. Kelly, Eve, and Dru Hill, you might think, What more could there be? How 'bout a sneak preview of LL Cool J's next album, tacked on the "Nuttty" CD as a bonus track? That's what I call using your marketing advantage.



Helping Hands. The third volume in the Guru's Jazzmatazz series, "Street-soul," will be released Sept. 26. While previous Jazzmatazz projects blended jazz and hip-hop, this upcoming Virgin Records set mixes jazz with street soul. Among the guest collaborators are Macy Gray, Erykah Badu, Isaac Hayes, Kelis, Les Nubians, Bilal, the Roots, and jazz legend Herbie Hancock, left, who's shown at the keyboards with Guru.

Billboard® Hot Rap Singles

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY **SourceSense**

	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			NO. 1/GREATEST GAINER	
(1)	1	1	5	CALL ME SEAN PAUL & MURDER BEEZ
2	2	2	4	YEAN 'TEAM 3'S US
3	3	9	7	HERBIEZ LAGHOSH
4	4	3	9	FLOWERS FOR THE DEAD
(5)	5	5	4	FLAMBOYANT
(6)	6	10	10	1 LIKE DEM GIRL
7	6	6	10	2 B-TICHES
8	7	8	4	WHOA! LI! MAMA...
9	10	11	3	BALL BALL
(10)	11	5	1	HOW MUCH YOU WANT ME
12	15	23	3	GET BUCK
13	13	21	3	THE LIGHT
14	16	17	23	(HOT 5+7) COUNTRY GRAMMAR
15	14	12	5	BAO BOYZ
(16)	20	18	4	OOKO...
17	29	42	1	ME WITHOUT A RHYME
18	12	29	3	HEY PAPI!
(19)	4	—	2	SHAKE YA ASS
20	21	13	3	MAKE IT HOT
(21)	24	15	25	WHISTLE WHILE YOU THURK
22	8	7	10	GO GA TODAY (PAPI GET IN GAL TWE)
(23)	28	30	16	WE ARE FAMILY 2000
24	23	16	9	TONGUE SCOP
25	19	25	11	THE BEST EPISODE
26	17	14	6	NO MATTER WHAT THEY SAY
(27)	43	37	4	MOB SQUAD
28	34	24	14	ONE FOUR LOVE PT. 1
(29)	3	—	2	BEFORE AND NOW
(30)	31	20	6	GO IT ALL
31	22	43	1	IMAGINE THAT
32	18	43	3	PHONE TIME
33	25	19	6	IT TAKES TWO
34	25	42	1	ANTE UP (ROBBING-HOOD THEORY)
(35)	NEW	1	1	4 AM FAME
36	39	38	5	THE BOW WOW
37	36	34	26	UNUSUAL SUSPECTS
38	27	29	8	WHAT YOU WANT
39	30	26	9	HOT BOY 2
40	40	27	8	Y'ALL CANT NEVER HURT US
41	41	35	3	YOU KNOW MY NAME
(42)	NEW	1	1	BOUNCE WITH ME
43	45	40	10	DO IT
44	31	—	1	WORK SON IN THURS. SON
45	38	—	1	SHUT UP
46	35	38	9	G'D UP
47	37	31	19	WORBLE WORBLE
(48)	RE-ENTRY	22	2	ANYTHING BUT LOVE
49	42	33	12	THE REAL SLIP IN SHED
(50)	RE-ENTRY	25	1	PARTY UP (UM PARTY)

○ Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (M) Cassette multi-single available. (V) Vinyl multi-single available. (W) Vinyl single available. (X) CD multi-single available. Catalog number is for (D) or (M) respectively. (U) unavailable, in which case, catalog number is for (C), (D), (T) or (M) respectively, based on availability. © 2000. Billboard/MTV Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
				NO. 1	
1	1	1	NELLY ♦ 127 157-130 (UNIVERSAL) (11/96/19)	COUNTRY GRAMMAR	1
2	3	3	SOUNDTRACK ♦ 30 34600-304 542570 (G & P) (1981-88)	NUTTY FORGRASS: THE KLUMPS	1
3	3	4	EMINEM ♦ NEW 40000-000 400000 (G & P) (1981-88)	THE MARSHALL MATHERS LP	1
4	3	3	VARIOUS ARTISTS ♦ NEW 40000-000 400000 (G & P) (1981-88)	RYDE OR DIE VOL. II	1
5	3	3	KELLY PRICE ♦ SOUL 54270-000 542700 (G & P) (1981-88)	MIRROR MIRROR	1
6	3	3	TION BRAXTON ♦ LAJAFE 20000-000 200000 (G & P) (1981-88)	THE HEAT	1
7	7	6	LIL' KIM ♦ BEAT 20000-000 200000 (G & P) (1981-88)	THE NOTORIOUS K.M.	1
8	8	7	THREE 6 MAFIA ♦ THE 20000-000 200000 (G & P) (1981-88)	WHEN THE SMOKE CLEARS SKY 6, SKY 1	2
9	14	13	YOLANDA ADAMS ♦ EDITH 40000-000 400000 (G & P) (1981-88)	MOUNTAIN HIGH... VALLEY LOW	9
10	12	11	JOE ♦ THE 20000-000 200000 (G & P) (1981-88)	MY NAME IS JOE	10
11	11	10	NEXT ♦ ARISTA 34044-1 (11/96/19)	WELCOME II NEXT	4
12	15	14	BIG TYMERS ♦ CASH 50000-000 500000 (G & P) (1981-88)	I GOT THAT WORK	1
13	13	12	DR. DRE ♦ AFTERMATH 40000-000 400000 (G & P) (1981-88)	DR. DRE — 2001	1
14	10	8	BUSTA RHYMES ♦ FUMED 40000-000 400000 (G & P) (1981-88)	ANARCHY	1
15	6	—	CANIBUS ♦ CRAY 10000-000 100000 (G & P) (1981-88)	2000 B.C. (BEFORE CANI-BUS)	6
16	17	13	DMX ♦ HUFF 40000-000 400000 (G & P) (1981-88)	...AND THEN THERE WAS X	1
17	17	12	AVANT ♦ AMC 40000-000 400000 (G & P) (1981-88)	MY THOUGHTS	6
18	19	20	COMMON ♦ MC 11370-1 (11/96/19)	LIKE WATER FOR CHOCOLATE 5	5
				GREATEST GAINER	
19	97	2	THE CONGREGATION ♦ THE 20000-000 200000 (G & P) (1981-88)	BOOK I	19
20	24	22	LUCY PEARL ♦ THE 20000-000 200000 (G & P) (1981-88)	LUCY PEARL 3	20
21	27	27	CARL THOMAS ♦ THE 20000-000 200000 (G & P) (1981-88)	EMOTIONAL	2
22	18	7	SHAY ♦ THE 20000-000 200000 (G & P) (1981-88)	SHAYT	2
23	30	26	SISO ♦ THE 20000-000 200000 (G & P) (1981-88)	UNLEASH THE DRAGON	2
				HOT SHOT DEBUT	
24	NEW 1	1	C-BUS ♦ THE 20000-000 200000 (G & P) (1981-88)	ENEMY OF THE STATE	24
25	20	19	EDDIE EDGE ♦ SO 20000-000 200000 (G & P) (1981-88)	J.E. HEARTBEAT	1
26	32	35	JUSTIN T. CHILDA ♦ COLUMBIA 40000-000 400000 (G & P) (1981-88)	I GOT THAT WORK	1
27	21	20	SOA BOYZ ♦ NEW 20000-000 200000 (G & P) (1981-88)	GOODFOLKS	1
28	28	25	DONELL JONES ♦ INTRODUCING 40000-000 400000 (G & P) (1981-88)	WHERE I WANNA BE	6
29	26	18	BEENIE MAN ♦ SHOCKING NEWS 40000-000 400000 (G & P) (1981-88)	ART AND LIFE	18
30	79	71	IDEAL ♦ IDEAL 40000-000 400000 (G & P) (1981-88)	IDEAL	19
31	31	31	METRONOME ♦ CLAYTON 2756-1 (11/96/19)	MY LIFE	31
32	22	20	SAMMIE ♦ THE 20000-000 200000 (G & P) (1981-88)	FROM THE BOTTOM TO THE TOP	22
33	34	32	JAY-Z ♦ THE 20000-000 200000 (G & P) (1981-88)	VOL. 3... LIFE AND TIMES OF S. CARTER	3
34	25	—	WILL DOWLING ♦ THE 20000-000 200000 (G & P) (1981-88)	ALL THE MAN YOU WANT	25
35	35	33	WHITNEY HOUNS ♦ THE 20000-000 200000 (G & P) (1981-88)	WHITNEY THE GREATEST HITS	3
36	41	—	JILL SCOTT ♦ THE 20000-000 200000 (G & P) (1981-88)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	36
37	36	30	DA BRAT ♦ SO 20000-000 200000 (G & P) (1981-88)	UNRESTRICTED	1
38	33	34	MC THUGS ♦ FAMILY 40000-000 400000 (G & P) (1981-88)	THE MOTHERSHIP	13
39	40	43	JOHNNIE TAYLOR ♦ LAJAFE 20000-000 200000 (G & P) (1981-88)	GOTTA GET THE GROOVE BACK	12
40	37	41	MARY MARY ♦ THE 20000-000 200000 (G & P) (1981-88)	THANKFUL	12
41	39	36	SOUNDTRACK ♦ THE 20000-000 200000 (G & P) (1981-88)	BIG MOMMUS HOUSE	12
42	47	47	MACY GRACE ♦ EPIC 40000-000 400000 (G & P) (1981-88)	ON LOVE LIFE	1
43	NEW 1	1	MR. MARCELO ♦ THE 20000-000 200000 (G & P) (1981-88)	BRICK LVIN	43
44	42	46	GERALD LEVERT ♦ COLUMBIA 40000-000 400000 (G & P) (1981-88)	G	1
45	NEW 3	3	PROJECT PAT ♦ THE 20000-000 200000 (G & P) (1981-88)	MURDERERS & ROBBERS	45
46	51	51	NYK ♦ UNIVERSITY 40000-000 400000 (G & P) (1981-88)	FEAR OF FLYING	1
47	51	49	PINK ♦ LAJAFE 20000-000 200000 (G & P) (1981-88)	CAN'T TAKE ME HOME	23
48	46	45	BROTHA KRU ♦ THE 20000-000 200000 (G & P) (1981-88)	ROMED MUST DIE — THE ALBUM	1
49	45	39	SOUNDTRACK ♦ THE 20000-000 200000 (G & P) (1981-88)	ERKA	28
50	43	39	BUMPY KNUCKLES ♦ THE 20000-000 200000 (G & P) (1981-88)	DEF SQUAD PRESENTS DRUG DINGS	15
51	50	53	MARY J. BLIGE ♦ MC 11370-1 (11/96/19)	MARY J.	1
52	49	42	TRICK DADDY ♦ THE 20000-000 200000 (G & P) (1981-88)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
53	58	24	MC EMT ♦ HOO 40000-000 400000 (G & P) (1981-88)	N' MY NEIGHBORHOOD	28
54	58	37	DEF SQUAD ♦ THE 20000-000 200000 (G & P) (1981-88)	DEF SQUAD PRESENTS DRUG DINGS	15
55	53	52	ICE CUBE ♦ THE 20000-000 200000 (G & P) (1981-88)	WAR & PEACE VOL. 2 (THE PEACE DISC)	8
56	58	50	THE TEMPTATIONS ♦ THE 20000-000 200000 (G & P) (1981-88)	EAR-RESISTIBLE	15
57	52	—	BIG MOE WICKSTROM ♦ THE 20000-000 200000 (G & P) (1981-88)	CITY OF SYRUP	52
58	53	—	SOMEWHERE ♦ THE 20000-000 200000 (G & P) (1981-88)	ISSUES	23
59	55	58	CYPRESS HILL ♦ COLUMBIA 40000-000 400000 (G & P) (1981-88)	SKULL & BONES 4	1
60	56	54	BIG PUNISHER ♦ THE 20000-000 200000 (G & P) (1981-88)	TRELLA BABY	1
				PACSETTER	
61	79	73	JUVENILE ♦ THE 20000-000 200000 (G & P) (1981-88)	THA G CODE	1
62	57	61	DJ QUIN ♦ THE 20000-000 200000 (G & P) (1981-88)	BALANCE & OPTIONS	1
63	63	56	VARIOUS ARTISTS ♦ THE 20000-000 200000 (G & P) (1981-88)	DA BADDEST B**H	11
64	61	59	VARIOUS ARTISTS ♦ THE 20000-000 200000 (G & P) (1981-88)	LEGIT BALLS: THE ALBUM VOL. 1	59
65	59	55	SNOOP DOGG ♦ THE 20000-000 200000 (G & P) (1981-88)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
66	63	79	SLIM VILLAGE ♦ THE 20000-000 200000 (G & P) (1981-88)	FANTASTIC VOL. 2	55
67	72	78	JUVENILE ♦ CASH 50000-000 500000 (G & P) (1981-88)	400 DEGREEZ	2
68	62	57	D'ANGELO ♦ THE 20000-000 200000 (G & P) (1981-88)	VOODOO 1	1
69	65	62	EMINEM ♦ THE 20000-000 200000 (G & P) (1981-88)	THE SLIM SHADY LP	1
70	NEW 1	1	VARIOUS ARTISTS ♦ THE 20000-000 200000 (G & P) (1981-88)	NUTHIN' BUT A GANGSTA PARTY	70
71	87	72	TOMY TOUCH ♦ THE 20000-000 200000 (G & P) (1981-88)	THE PIECE MAKER	19
72	80	—	HANGMAN 3 ♦ THE 20000-000 200000 (G & P) (1981-88)	NO SKITS VOL. 1	60
73	87	61	SPICE 1 ♦ THE 20000-000 200000 (G & P) (1981-88)	THE LAST DANCE 54	1
74	58	28	THE COMRADES ♦ HOO 40000-000 400000 (G & P) (1981-88)	WAKE UP A BALL	28
75	69	68	BONE THUGS-N-HARMONY ♦ THE 20000-000 200000 (G & P) (1981-88)	BTHN: SUBRECTION	1
76	64	63	JURASSIC 5 ♦ THE 20000-000 200000 (G & P) (1981-88)	QUALITY CONTROL	32
77	70	65	BONEY JAMES/RICK BRAUN ♦ THE 20000-000 200000 (G & P) (1981-88)	SHAKE IT UP	32
78	77	75	TRIM-I-TEE 5.7 ♦ THE 20000-000 200000 (G & P) (1981-88)	SPIRITUAL LOVE	41
79	NEW 1	1	BAHAMADIA ♦ THE 20000-000 200000 (G & P) (1981-88)	BB QUEEN 79	79
80	85	80	BRIAN MCKNIGHT ♦ THE 20000-000 200000 (G & P) (1981-88)	BACKSTAGE	1
81	58	66	DRAMA ♦ THE 20000-000 200000 (G & P) (1981-88)	CAUSIN' DRAMA	11
82	76	57	KURTIS ROBERTSON ♦ THE 20000-000 200000 (G & P) (1981-88)	THA STREETZ 12	1
83	79	64	MIRACLE ♦ THE 20000-000 200000 (G & P) (1981-88)	MIRACLE	1
84	100	93	SOUNDTRACK ♦ THE 20000-000 200000 (G & P) (1981-88)	NEXT FRIDAY 5	5
85	71	48	F.A.T.E. ♦ THE 20000-000 200000 (G & P) (1981-88)	FOR ALL THAT'S ENDURED	35
86	81	82	FRED HAMMOND & RADICAL FOR CHRIST ♦ THE 20000-000 200000 (G & P) (1981-88)	PURPOSE BY DESIGN	18
87	74	69	DILATED PEOPLES ♦ THE 20000-000 200000 (G & P) (1981-88)	THE PLATFORM	30
88	73	72	BEANIE SIGEL ♦ THE 20000-000 200000 (G & P) (1981-88)	THE TRUTH	1
89	RE-ENTRY 3	3	LIL' WAYNE ♦ THE 20000-000 200000 (G & P) (1981-88)	THA BLOCK IS HOT	2
90	80	83	YING YANG TWINS ♦ THE 20000-000 200000 (G & P) (1981-88)	THEY WALKIN'	54
91	RE-ENTRY 3	3	THE NOTORIOUS B.I.G. ♦ THE 20000-000 200000 (G & P) (1981-88)	BORN AGAIN	1
92	NEW 1	1	VARIOUS ARTISTS ♦ THE 20000-000 200000 (G & P) (1981-88)	MONSTERS OF RAP	92
93	NEW 1	1	BIG L ♦ THE 20000-000 200000 (G & P) (1981-88)	BIG PICTURE	93
94	92	95	SNOOP DOGG ♦ THE 20000-000 200000 (G & P) (1981-88)	NO LIMIT TOP DOGS	1
95	90	58	CAMOFIAUGE ♦ THE 20000-000 200000 (G & P) (1981-88)	I REPRESENT	58
96	91	77	SOUNDTRACK ♦ THE 20000-000 200000 (G & P) (1981-88)	LOVE & BASKETBALL	15
97	86	85	BLACK ROX ♦ THE 20000-000 200000 (G & P) (1981-88)	LIFE STORY 1	1
98	82	75	KEVIN EDMONDS ♦ THE 20000-000 200000 (G & P) (1981-88)	24/7	15
99	RE-ENTRY 1	1	CAMEO ♦ THE 20000-000 200000 (G & P) (1981-88)	SEXY SWEET THING	64
100	84	84	ERIC BENET ♦ THE 20000-000 200000 (G & P) (1981-88)	A DAY IN THE LIFE	1

CD albums with the greatest sales peak this week. *Wholesaler's "Industry Alert" (P) indicates a PMA certification for sales of 200,000 albums units. (C) indicates a certification for sales of 100,000 albums units. (R) indicates a certification for sales of 50,000 albums units. (S) indicates a certification for sales of 25,000 albums units. (M) indicates a certification for sales of 10,000 albums units. (N) indicates a certification for sales of 5,000 albums units. (L) indicates a certification for sales of 2,500 albums units. (K) indicates a certification for sales of 1,000 albums units. (J) indicates a certification for sales of 500 albums units. (I) indicates a certification for sales of 250 albums units. (H) indicates a certification for sales of 100 albums units. (G) indicates a certification for sales of 50 albums units. (F) indicates a certification for sales of 25 albums units. (E) indicates a certification for sales of 10 albums units. (D) indicates a certification for sales of 5 albums units. (C) indicates a certification for sales of 2 albums units. (B) indicates a certification for sales of 1 album unit. (A) indicates a certification for sales of 0 albums units. CD singles with the greatest sales peak this week. *Wholesaler's "Industry Alert" (P) indicates a PMA certification for sales of 20,000 CD singles units. (C) indicates a certification for sales of 10,000 CD singles units. (R) indicates a certification for sales of 5,000 CD singles units. (S) indicates a certification for sales of 2,500 CD singles units. (M) indicates a certification for sales of 1,000 CD singles units. (N) indicates a certification for sales of 500 CD singles units. (L) indicates a certification for sales of 250 CD singles units. (K) indicates a certification for sales of 100 CD singles units. (J) indicates a certification for sales of 50 CD singles units. (I) indicates a certification for sales of 25 CD singles units. (H) indicates a certification for sales of 10 CD singles units. (G) indicates a certification for sales of 5 CD singles units. (F) indicates a certification for sales of 2 CD singles units. (E) indicates a certification for sales of 1 CD single unit. (D) indicates a certification for sales of 0 CD single units. (C) indicates a certification for sales of 0 CD single units. (B) indicates a certification for sales of 0 CD single units. (A) indicates a certification for sales of 0 CD single units. CD singles with the greatest sales peak this week. *Wholesaler's "Industry Alert" (P) indicates a PMA certification for sales of 20,000 CD singles units. (C) indicates a certification for sales of 10,000 CD singles units. (R) indicates a certification for sales of 5,000 CD singles units. (S) indicates a certification for sales of 2,500 CD singles units. (M) indicates a certification for sales of 1,000 CD singles units. (N) indicates a certification for sales of 500 CD singles units. (L) indicates a certification for sales of 250 CD singles units. (K) indicates a certification for sales of 100 CD singles units. (J) indicates a certification for sales of 50 CD singles units. (I) indicates a certification for sales of 25 CD singles units. (H) indicates a certification for sales of 10 CD singles units. (G) indicates a certification for sales of 5 CD singles units. (F) indicates a certification for sales of 2 CD singles units. (E) indicates a certification for sales of 1 CD single unit. (D) indicates a certification for sales of 0 CD single units. (C) indicates a certification for sales of 0 CD single units. (B) indicates a certification for sales of 0 CD single units. (A) indicates a certification for sales of 0 CD single units. CD singles with the greatest sales peak this week. *Wholesaler's "Industry Alert" (P) indicates a PMA certification for sales of 20,000 CD singles units. (C) indicates a certification for sales of 10,000 CD singles units. (R) indicates a certification for sales of 5,000 CD singles units. (S) indicates a certification for sales of 2,500 CD singles units. (M) indicates a certification for sales of 1,000 CD singles units. (N) indicates a certification for sales of 500 CD singles units. (L) indicates a certification for sales of 250 CD singles units. (K) indicates a certification for sales of 100 CD singles units. (J) indicates a certification for sales of 50 CD singles units. (I) indicates a certification for sales of 25 CD singles units. (H) indicates a certification for sales of 10 CD singles units. (G) indicates a certification for sales of 5 CD singles units. (F) indicates a certification for sales of 2 CD singles units. (E) indicates a certification for sales of 1 CD single unit. (D) indicates a certification for sales of 0 CD single units. (C) indicates a certification for sales of 0 CD single units. (B) indicates a certification for sales of 0 CD single units. (A) indicates a certification for sales of 0 CD single units. CD singles with the greatest sales peak this week. *Wholesaler's "Industry Alert" (P) indicates a PMA certification for sales of 20,000 CD singles units. (C) indicates a certification for sales of 10,000 CD singles units. (R) indicates a certification for sales of 5,000 CD singles units. (S) indicates a certification for sales of 2,500 CD singles units. (M) indicates a certification for sales of 1,000 CD singles units. (N) indicates a certification for sales of 500 CD singles units. (L) indicates a certification for sales of 250 CD singles units. (K) indicates a certification for sales of 100 CD singles units. (J) indicates a certification for sales of 50 CD singles units. (I) indicates a certification for sales of 25 CD singles units. (H) indicates a certification for sales of 10 CD singles units. (G) indicates a certification for sales of 5 CD singles units. (F) indicates a certification for sales of 2 CD singles units. (E) indicates a certification for sales of 1 CD single unit. (D) indicates a certification for sales of 0 CD single units. (C) indicates a certification for sales of 0 CD single units. (B) indicates a certification for sales of 0 CD single units. (A) indicates a certification for sales of 0 CD single units. CD singles with the greatest sales peak this week. *Wholesaler's "Industry Alert" (P) indicates a PMA certification for sales of 20,000 CD singles units. (C) indicates a certification for sales of 10,000 CD singles units. (R) indicates a certification for sales of 5,000 CD singles units. (S) indicates a certification for sales of 2,500 CD singles units. (M) indicates a

Get Fired-up for the Ultimate Business-to-Business
R&B and Hip-Hop Gathering to Date...

★ **Heineken®**

presents

Billboard R&B hip hop conference

**REGISTER
TODAY!**

august 16-18 2000 NYC

JUST ANNOUNCED!

- ▶ **August 17th Night Showcase**
Sponsored by RuffNation Records
Live Performances by:
No Question, Major Figgas
& Outsidaz.
- ▶ **Conference Luncheon**
Sponsored by American Airlines
- ▶ **Opening Night Showcase**
- ▶ **Closing party guaranteed to be the hottest ticket in town.**
- ▶ **Heineken Lounge: Hang out, have a meeting, enjoy a Heineken!**
- ▶ **Intertrust Technologies:**
Free e-mail access for all!
- ▶ **Häagen Dazs: Complimentary Ice Cream**
- ▶ **Cutting-Edge Panels covering music, film, fashion, television, sports, internet.**

Heineken®



American Airlines



GREAT Networking Opportunities confirmed participants, so far...

- ▶ Lil' Allah, The Orchard
- ▶ Iy Bratwell, Virgin Records
- ▶ Jeff Clenagan, Mandslay/Prolance Ent.
- ▶ Ken Cramer, Sisco's Manager
- ▶ Erik Donnelly, New York Ent. Attorney
- ▶ Roni Gilyard, Bad Boy Ent.
- ▶ Carla Hay, Billboard
- ▶ Dwayne Haywood, Platinum Films
- ▶ Nina Henderson, BET
- ▶ Stephen Hill, BET
- ▶ Selwyn Hinds, 960iHipHop.com
- ▶ Ricky Irie, Attorney at Law
- ▶ Chris Lighty, Viator/AMG
- ▶ Larry Linetsky, FarmClub.com
- ▶ Kedar Massenburg, Motown
- ▶ Steve McKeever, Hidden Beach/Epic
- ▶ Scott Mills, BET
- ▶ Gail Mitchell, Billboard
- ▶ Philip Polk, Coca-Cola
- ▶ Lionel Ridenour, Arista Records
- ▶ Larry Robinson, Avatar
- ▶ Tracy Danielle Robinson, Video Director
- ▶ Patricia Russell-McCloud
- ▶ Chris Schwartz, RuffNation
- ▶ Ken Spellman, Sirius Satellite Radio
- ▶ Bill Stephney, StepSun Media
- ▶ Dedra Tate, Flavor Unit Ent.
- ▶ Jeff Thomas, DreamWorks
- ▶ Herb Trawick, The Trawick Group

Register online at:
www.billboard.com/events/rb
contact

Michele Jacangelo
646.654.4674 • bbevents@billboard.com

For Sponsorship Opportunities

Call Cebela Rodriguez 646.654.4648
crodriguez@billboard.com

To Register: www.billboard.com/events/rb

or cut out form and mail to: Michele Jacangelo, Billboard/BET R&B Hip Hop Conference, 770 Broadway, 6th fl., New York, NY 10003
or fax to: 646.654.4674. Make checks payable to Billboard Magazine. This form may be duplicated. Please type or print clearly.

☐ Pre-Registration: \$425 - received between July 14 and Aug 11 • ☐ Full Registration & Walk-up: \$495 - after Aug 11

First Name: _____ Last Name: _____

Company: _____ Title: _____

Address: _____ City: _____ State: _____ Zip: _____

Phone: _____ Fax: _____ E-mail: _____

Paying by: ☐ check ☐ Visa/MC ☐ AMEX ☐ money order

Credit card #: _____ Exp. Date: _____ Signature: _____

(charges not valid without signature)

Hotel

New York Hilton
1335 Avenue of the Americas
212.586.7000

Airline

American Airlines
800.433.1790

Refer to AN#: 0380UH

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay as reported by Broadcast Data Systems' Radio Trac system. 100 R&B/Hip-Hop stations (representing 25.5% of total airplay) were monitored. Songs were ranked by the number of spins received, with the top 100 songs receiving the most spins. This data is used in the Hot R&B/Hip-Hop Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPACT/PRODUCTION LABEL)
1	1	LET'S GET MARRIED	NO. 1
2	4	WIFE	KEVIN KID
3	2	SEPARATED	CHRONICRONICA
4	3	WHERE I WANNA BE	THE CLASH/AMERICA
5	5	NO MORE	THE DOPPELGÄNGER
6	17	DANCE TONIGHT	THE DOPPELGÄNGER
7	15	WHAT'S YOUR LINE	THE DOPPELGÄNGER
8	14	JUST BE A MAN ABOUT IT	THE DOPPELGÄNGER
9	13	THE NEXT EPISODE	THE DOPPELGÄNGER
10	12	WHAT YOU WANT	THE DOPPELGÄNGER
11	11	THE LIGHT	THE DOPPELGÄNGER
12	10	WEATHER	THE DOPPELGÄNGER
13	9	AS WE LAY	THE DOPPELGÄNGER
14	8	WHAT YOU WANT	THE DOPPELGÄNGER
15	7	TREK HER LIKE A LADY	THE DOPPELGÄNGER
16	6	I WISH	THE DOPPELGÄNGER
17	5	JUMPIN' JUMPIN'	THE DOPPELGÄNGER
18	4	NO MATTER WHAT THEY SAY	THE DOPPELGÄNGER
19	3	OVER MY HEART	THE DOPPELGÄNGER
20	2	BAG LADY	THE DOPPELGÄNGER
21	1	DOESN'T REALLY MATTER	THE DOPPELGÄNGER
22	1	SAME SONG, DIFFERENT CAST	THE DOPPELGÄNGER
23	1	I WANNA KNOW	THE DOPPELGÄNGER
24	1	YOUR CHILD	THE DOPPELGÄNGER
25	1	GET IT ALL	THE DOPPELGÄNGER
26	1	SPINNIN' ON THE SWAY	THE DOPPELGÄNGER
27	1	BEAD MAN	THE DOPPELGÄNGER
28	1	SPIN UP	THE DOPPELGÄNGER
29	1	PASS YOU BY	THE DOPPELGÄNGER
30	1	THE REAL SHIM SHADY	THE DOPPELGÄNGER
31	1	TA DA	THE DOPPELGÄNGER
32	1	FOCUS	THE DOPPELGÄNGER
33	1	THAT OTHER WOMAN	THE DOPPELGÄNGER
34	1	THIS WOMAN'S WORK	THE DOPPELGÄNGER
35	1	COMING BACK HOME	THE DOPPELGÄNGER
36	1	THE NEXT EPISODE	THE DOPPELGÄNGER
37	1	CHERISH LADY	THE DOPPELGÄNGER
38	1	I'M HERE	THE DOPPELGÄNGER

Records with the greatest weekly spins. © 2000 Billboard/Communications and SoundScan, Inc.

HOT R&B/HIP-HOP CURRENT AIRPLAY

1	1	NO MORE	THE DOPPELGÄNGER
2	2	THE NEXT EPISODE	THE DOPPELGÄNGER
3	3	NO MORE	THE DOPPELGÄNGER
4	4	SAY MY NAME	THE DOPPELGÄNGER
5	5	I DON'T WANNA	THE DOPPELGÄNGER
6	6	LOVING EACH OTHER A LIFE	THE DOPPELGÄNGER
7	7	THONG SONG	THE DOPPELGÄNGER
8	8	PARTY UP UP IN HERE	THE DOPPELGÄNGER
9	9	FORGET ABOUT IT	THE DOPPELGÄNGER
10	10	SHUT UP	THE DOPPELGÄNGER
11	11	YOU OWE ME	THE DOPPELGÄNGER
12	12	UNTILTED DOWNS	THE DOPPELGÄNGER
13	13	NO LOVE I'M NOT USED TO	THE DOPPELGÄNGER

R&B SINGLES A-Z

1	1	LET'S GET MARRIED	NO. 1
2	2	WIFE	KEVIN KID
3	3	SEPARATED	CHRONICRONICA
4	4	WHERE I WANNA BE	THE CLASH/AMERICA
5	5	NO MORE	THE DOPPELGÄNGER
6	6	DANCE TONIGHT	THE DOPPELGÄNGER
7	7	WHAT'S YOUR LINE	THE DOPPELGÄNGER
8	8	JUST BE A MAN ABOUT IT	THE DOPPELGÄNGER
9	9	THE NEXT EPISODE	THE DOPPELGÄNGER
10	10	WHAT YOU WANT	THE DOPPELGÄNGER
11	11	THE LIGHT	THE DOPPELGÄNGER
12	12	WEATHER	THE DOPPELGÄNGER
13	13	AS WE LAY	THE DOPPELGÄNGER
14	14	WHAT YOU WANT	THE DOPPELGÄNGER
15	15	TREK HER LIKE A LADY	THE DOPPELGÄNGER
16	16	I WISH	THE DOPPELGÄNGER
17	17	JUMPIN' JUMPIN'	THE DOPPELGÄNGER
18	18	NO MATTER WHAT THEY SAY	THE DOPPELGÄNGER
19	19	OVER MY HEART	THE DOPPELGÄNGER
20	20	BAG LADY	THE DOPPELGÄNGER
21	21	DOESN'T REALLY MATTER	THE DOPPELGÄNGER
22	22	SAME SONG, DIFFERENT CAST	THE DOPPELGÄNGER
23	23	I WANNA KNOW	THE DOPPELGÄNGER
24	24	YOUR CHILD	THE DOPPELGÄNGER
25	25	GET IT ALL	THE DOPPELGÄNGER
26	26	SPINNIN' ON THE SWAY	THE DOPPELGÄNGER
27	27	BEAD MAN	THE DOPPELGÄNGER
28	28	SPIN UP	THE DOPPELGÄNGER
29	29	PASS YOU BY	THE DOPPELGÄNGER
30	30	THE REAL SHIM SHADY	THE DOPPELGÄNGER
31	31	TA DA	THE DOPPELGÄNGER
32	32	FOCUS	THE DOPPELGÄNGER
33	33	THAT OTHER WOMAN	THE DOPPELGÄNGER
34	34	THIS WOMAN'S WORK	THE DOPPELGÄNGER
35	35	COMING BACK HOME	THE DOPPELGÄNGER
36	36	THE NEXT EPISODE	THE DOPPELGÄNGER
37	37	CHERISH LADY	THE DOPPELGÄNGER
38	38	I'M HERE	THE DOPPELGÄNGER

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sample of POS (point of sale) retail sales. POS retail sales which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B/Hip-Hop Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPACT/PRODUCTION LABEL)
1	1	LET'S GET MARRIED	NO. 1
2	2	WIFE	KEVIN KID
3	3	SEPARATED	CHRONICRONICA
4	4	WHERE I WANNA BE	THE CLASH/AMERICA
5	5	NO MORE	THE DOPPELGÄNGER
6	6	DANCE TONIGHT	THE DOPPELGÄNGER
7	7	WHAT'S YOUR LINE	THE DOPPELGÄNGER
8	8	JUST BE A MAN ABOUT IT	THE DOPPELGÄNGER
9	9	THE NEXT EPISODE	THE DOPPELGÄNGER
10	10	WHAT YOU WANT	THE DOPPELGÄNGER
11	11	THE LIGHT	THE DOPPELGÄNGER
12	12	WEATHER	THE DOPPELGÄNGER
13	13	AS WE LAY	THE DOPPELGÄNGER
14	14	WHAT YOU WANT	THE DOPPELGÄNGER
15	15	TREK HER LIKE A LADY	THE DOPPELGÄNGER
16	16	I WISH	THE DOPPELGÄNGER
17	17	JUMPIN' JUMPIN'	THE DOPPELGÄNGER
18	18	NO MATTER WHAT THEY SAY	THE DOPPELGÄNGER
19	19	OVER MY HEART	THE DOPPELGÄNGER
20	20	BAG LADY	THE DOPPELGÄNGER
21	21	DOESN'T REALLY MATTER	THE DOPPELGÄNGER
22	22	SAME SONG, DIFFERENT CAST	THE DOPPELGÄNGER
23	23	I WANNA KNOW	THE DOPPELGÄNGER
24	24	YOUR CHILD	THE DOPPELGÄNGER
25	25	GET IT ALL	THE DOPPELGÄNGER
26	26	SPINNIN' ON THE SWAY	THE DOPPELGÄNGER
27	27	BEAD MAN	THE DOPPELGÄNGER
28	28	SPIN UP	THE DOPPELGÄNGER
29	29	PASS YOU BY	THE DOPPELGÄNGER
30	30	THE REAL SHIM SHADY	THE DOPPELGÄNGER
31	31	TA DA	THE DOPPELGÄNGER
32	32	FOCUS	THE DOPPELGÄNGER
33	33	THAT OTHER WOMAN	THE DOPPELGÄNGER
34	34	THIS WOMAN'S WORK	THE DOPPELGÄNGER
35	35	COMING BACK HOME	THE DOPPELGÄNGER
36	36	THE NEXT EPISODE	THE DOPPELGÄNGER
37	37	CHERISH LADY	THE DOPPELGÄNGER
38	38	I'M HERE	THE DOPPELGÄNGER

Records with the greatest weekly sales. © 2000 Billboard/Communications and SoundScan, Inc.

1	1	NO MORE	THE DOPPELGÄNGER
2	2	THE NEXT EPISODE	THE DOPPELGÄNGER
3	3	NO MORE	THE DOPPELGÄNGER
4	4	SAY MY NAME	THE DOPPELGÄNGER
5	5	I DON'T WANNA	THE DOPPELGÄNGER
6	6	LOVING EACH OTHER A LIFE	THE DOPPELGÄNGER
7	7	THONG SONG	THE DOPPELGÄNGER
8	8	PARTY UP UP IN HERE	THE DOPPELGÄNGER
9	9	FORGET ABOUT IT	THE DOPPELGÄNGER
10	10	SHUT UP	THE DOPPELGÄNGER
11	11	YOU OWE ME	THE DOPPELGÄNGER
12	12	UNTILTED DOWNS	THE DOPPELGÄNGER
13	13	NO LOVE I'M NOT USED TO	THE DOPPELGÄNGER

Torres Returns With Club/Label-Ready Cuts

JUST JUDY: It's been a hot second—almost two years, actually—since singer Judy Torres graced dance floors with the Bratley Evans-produced "Back In Your Arms Again." In the time, we've been lying if we said we haven't been secretly pining for an equally savvy follow-up.

There were even rumors circulating within clubland that a house-fueled cover of Irene Cara's "Out Here On My Own" (from the film "Fame") was on Torres' horizon. In fact, she previewed the track at last year's Billboard Dance Music Summit—but for whatever reason, it never saw the light of day.

So, imagine our surprise—and excitement—upon receiving a brand new demo from the singer. In the week since receiving the three-track disc, we've been unable to take it out of the CD player—and not because it's stuck. On the contrary, we can't help but continually reach for the repeat button. The music that's good to go is "Give Me A Reason," penned by Frank Musker and Richard Darbyshire, fondly recalls the emotional beauty of such pop/dance classics as Donna Summers' "On The Radio." Of course, it's deliciously contemporary.

Timeless tale of love-gone-wrong in the midtempo "Give Me A Reason" features Torres' soulful vocals riding lush David Morales-inspired rhythms. After several listens, just trying the song's infectious chorus out of your head. Penned by Nadine Rene, Jimmy Greco, and Ray Congreras, "Give Me A Reason" is a radio hit waiting to happen.

And then there's the Flamenco and Spanglish-laced "I See I Love You" (written by Greco and Congreras), which would sound at home alongside the Latin pop sounds of Enrique Iglesias, Marc Anthony, and Jennifer Lopez.

With such great songs, as well as a very solid fan base (thanks to past hits like "No Reason To Cry" and "Come Into My Arms"), one would think that labels would be dangling recording contracts in front of Torres. Think again.

"I'm somewhat frustrated," says Third Millennium Entertainment president Jimmy Folise, who manages Torres. "I've had meetings with a few labels, and each label is pretty much telling me the same thing: That the songs are great, that her voice is still strong, that 'Give Me A Reason' is a surefire pop hit, and then nothing else."

Could it be that labels are afraid of the artist's age (she's only 29)? Or her curvaceous Latin figure? Or her free freestyle roots? In this age of Britney, Jessica, Mandy, and Christina, anything's possible. And trust me when I say that nothing is



by Michael Paoletta

lost on Torres.

"I know full well that most people associate me with freestyle music," she says, "I just wish they could see me as an artist who can handle all styles of music."

"As far as my age goes," she continues, "with age comes wisdom. I've been honing and polishing my craft as a singer and performer for several years. I think it's time we bring back true artistry. When I perform live, there is so much love and support that exists between my fans and myself. I just need that one label executive who believes in me and my vision."

Our fingers are crossed that that day will soon come. In the meantime, those in the tri-state area may want to tune in to the Sunday night radio show on WKUT New York, which is one of the station's highest-rated shows among listeners age 12-plus and 25-54. Additionally, Torres can be heard Monday through Friday on the station's morning show.

MADONNA MIXED: By now, every Madonna fan has most certainly studied (and committed to memory) every syllable of Larry Flick's exclusive epic on the singer and her new opus, "Music" (Billboard, Aug. 6). Well, now it's time for the remix—our remixes, as it were, of the set's first single, the title track.

In its original Madonna/Mirwais production, the wickedly fast and epic parts Roger Taubman, Daft Punk, and Isaac Hayes. Enter remixers Tracy Young (aka the Young Collective), Deep Dish, Groove Armada, Victor Calderone, and the team of Hex Hector and Mac

Quayle (aka HQ2), and the song takes on the many rhythmic colors of contemporary clubland.

For Calderone, this means surrounding Madonna's vocals with signature tribal beats and jagged synth stabs.

Underground house heads should look no further than Deep Dish's a-sizing restructuring, which incorporates cascading synths, swirling house beats, and aggressive basslines.

Hector and Quayle's Main 12-inch mix offers electro-slewed beats, jangly guitar licks a la U2, and touches of breakfast. Yes, this is the mix that's been wreaking havoc on many New York dancefloors.

Not yet happening on U.S. dancefloors are the Prince-hued excur-

sions supplied by Groove Armada.

For us, though, it's all about the Young Collective's Club mix. Fresh from remixing Pet Shop Boys' "I Don't Know What You Want But I Can't Give It Any More," Miami DJ Young has created an emotional masterpiece. In the course of 13 minutes, she seamlessly intertwines ambient interludes, deep house rhythms, squiggly trance beats, and '70s flashbacks. It's on this mix that Madonna's vocals sound so at home.

Now about the release schedule for the remixes. According to Carresse Henry, Madonna's manager, a promotional 12-inch, containing the original album version of "Music," was mailed to club jocks Aug. 2.

Six days later, club DJs will be

DJ Skribble's Atlantic Debut Is 'Essential'

NEW YORK—Since embarking on his musical career in 1988 as a member of the hip-hop collective Young Black Teenagers, DJ Skribble has never looked back. Instead, he has taken his love and knowledge of rhythmic music and effortlessly exposed it to an audience far beyond the reaches of clubland.

Over the years, DJ Skribble—aka Scott Ialace—has taken hip-hop, house, trance, and dance/pop into the homes of millions of MTV viewers via shows like "Global Grooves," "The Grid," and "Sisq's Shake-down," which all spotlighted his turntable and hosting skills. His next small-screen adventure commences Aug. 29 on CBS' new "The Cindy Margolis Show" (he's the co-host and musical director).

On the radio front, DJ Skribble supplies beat-mixed programming for the MTV Radio Network and WKUT New York's "Saturday Night and Soul."

On Sept. 12, DJ Skribble is poised to further spread dance music's vibrancy with his Atlantic Records debut, "Essential Dance 2000" (Dance Trax, Billboard, May 20). The DJ Skribble-mixed compilation is Atlantic's first joint release with Warner Music Group's Essential brand (Billboard, March 11).

The 19-track set seamlessly interweaves commercial pop/dance (Cher's "Believe"), trance (William Orbit's "Barber's Adagio For Strings"), U.K. hits (Sweet Female Attitude's "Flowers"), and the brand new "Ultra Nuts" ("Desire").

Also included is Jonathan Peters' much-sought-after mix of the Paula Cole Band's "I Believe In Love," which was never released commercially.

Additionally, the set spotlights two tracks remixed by DJ Skribble and Anthony Acid: Olive's "I'm Not In Love" and DJ Jurgen's "Higher & Higher," which was remixed by the pair exclusively for this compilation.

The set's first single, Fragma's

"Toca's Miracle," which Atlantic licensed to Strictly Rhythm, was delivered to rhythm radio July 31. While the single is currently available via Strictly Rhythm, Atlantic will reshuffle the single to retailers Aug. 29, which is when top 40 radio will also receive it.

According to DJ Skribble, "Essential Dance 2000" reflects his more commercial side. "It's defini-



DJ SKRIBBLE

tely more commercial, but it also has some progressive moments," notes the DJ remixer, who helmed earlier compilations like "Traffic Lights" and "MDMA" (the latter with Anthony Acid). "I like to give listeners the mainstream hits they know and love along with the edgier, clubber stuff. It's like I'm spoonfeeding the people the whole underground stuff."

DJ Skribble—whose deft turntable skills have been featured on such albums as the Fugees' "The Score"—likens this approach to musical education to the salad days of hip-hop. "Early hip-hop was much more bubble gum than it is today," he brands. "First, you must make it palatable to a mass audience, then you get edgier, a la DMX. Dance music, too, is going in this direction. The real club stuff is now becoming the mainstream. That's the true beauty of it."

For Warner Music Group UV of commercial marketing Michael Cohen, it was a no-brainer to link DJ Skribble with the Essential brand, "Essential is a DJ-driven brand," Cohen says. "We want to be linked with the best DJs, and we feel Skribble has what it takes to drive this



TORRES

mailed a promo-only double-pack, containing seven restructurings by Calderone, the Young Collective, and Groove Armada. On Aug. 15, one more promotional 12-inch will be delivered to DJs; it'll contain the HQ2 and additional Deep Dish mixes.

And on Aug. 22 the commercial maxi-CD and double-pack vinyl set will finally be in stores. Without question, the time to *hoye e-essaye* has arrived.

music above ground."

Such attention can also be heard throughout the hallways of Atlantic Records. "This compilation has the potential to cross so many boundaries," explains Jeff Newton, manager of product development at Atlantic.

Newton confirms that DJ Skribble has already been confirmed to appear on MTV's "Total Request Live" on the day of the album's release. "Then," says Newton, "MTV can all-expense itself in Skribble across the street to the Virgin Megastore, where he'll be doing an in-store."

"He's turned into a major star for us," acknowledges Bob Kushbit, senior VP of production at MTV. He is able to cross all musical borders from house and hip-hop to trance and the more commercial stuff."

Along with MTV Atlantic will utilize the Internet (Essential.co.uk and Atlantic-recording.com), traditional retailers (posters, point-of-purchase displays, listening booths), and direct buy TV to further enhance the profiles of DJ Skribble and "Essential Dance 2000."

"Tying it all together will be a golden-ticket promotion. Explains Newton, "One of the CDs in the initial shipment [150,000 units] will include a golden ticket. Whoever buys the disc with this ticket inside will win all-expenses paid trip to the Atlantic resort in the Bahamas."

To further promote the project, Newton notes that DJ Skribble—who is managed by Charlie Stettler of New York-based Tin Pan Apple Management and booked by Michael Schweiger of New York-based Track Central Booking—will maintain a heavy presence in clubland. "His DJ schedule is booked solid through November," says Newton.

"When all is said and done, I like music—it's that simple," says DJ Skribble. "Most importantly, I don't believe in segregating music. If it's good and I like it, I'll play it. Period."

MICHAEL PAOLETTA

Billboard HOT Dance Breakouts

AUGUST 12, 2000
CLUB PLAY

1. CONTROL A&L *MY*
2. STAND RIGHT UP BYRON STINGELY
3. CADA VEZ NEGROCAN BANGERS
4. FROM HERE TO ETERNITY GORGON RINGS
5. DANCE TITANIC DANCE PRESENTS
6. RHYTHM BANGERS UNDISCOVERED

MAXI-SINGLES SALES

1. DESIRE ULTRA NUTS STRICTLY RHYTHM
2. THE COMPA SOS ROBBIE TRONCO
3. FULL MOON ARMAND VAN HELDEN
4. SANDRA SEXY SANDRA ROBBIE
5. X-HALE SLOWLY BOASTY MCGUEN

Billboard: Titles with future chart potential, based on club play or sales reported this week.

TO OUR READERS

The Dance Trax Hot Plate will return next week.

000000

BILLBOARD AUGUST 12, 2000

GMA Gives Nods To Hill, Paisley, Chicks, Womack, Jackson

BY PHYLIS STARK

NASHVILLE—Faith Hill and Brad Paisley topped the nominations for the 34th annual Country Music Award (CMA) Awards, announced Aug. 1 in Nashville. Both artists earned nominations in six categories. Dixie Chicks and Lee Ann Womack earned five nominations apiece, while Alan Jackson, Tim McGraw and George Strait each earned four.

This year's winners will be finalized in the CMA Awards show, to be broadcast live 8-11 p.m. EDT, Oct. 4, on CBS-TV from the Grand Ole Opry House in Nashville.

This was the first year the finalists in the CMA's two radio categories were announced alongside artist

nominees. This year's radio nominations include head-to-head battles among multiple air personalities at WUEB (Cincinnati) and WGNA (Albany, N.Y.).

The nominees are the following: **Entertainer of the year:** Dixie Chicks, Faith Hill, Alan Jackson, Tim McGraw, George Strait

Single of the year (award goes to artist and producer): "Breathe," Faith Hill (producers Byron Gallimore, Faith Hill); "Buy Me A Rose," Kenny Rogers (Kenny Rogers, Brent Maher, Jim McKeeth); "He Didn't Have To Be," Brad Paisley (Frank Rogers); "How Do You Like Me Now?," Keith (James Stroud, Troy Kothli); "I

Hope You Dance," Lee Ann Womack (Mark Wright)

Album of the year (award goes to artist and producer): "Breathe," Faith Hill, Warner Bros. (producers Byron Gallimore, Dann Huff, Faith Hill); "Fly," Dixie Chicks, Monument (Blake Chancey, Paul Worley); "I Hope You Dance," Lee Ann Womack, MCA (Mark Wright, Frank Laddell); "Under The Influence," Alan Jackson, Arista/Nashville (Keith Staggall); "Who Needs Pictures," Keith Staggall; Arista/Nashville (Frank Rogers)

Song of the year (award goes to songwriter and publisher): "Amazed," Mary Green, Aimee Mayo, and Chris Lindsey, Warner-Tamerlane/Careers-

BMG Music Publishing/Silverkiss Music Publishing; "Breathe," Holly Lamar and Stephanie Bentley, Cal IV Songs/Universal-Songs of PolyGram International/Hopechest Music; "He Didn't Have To Be," Brad Paisley and Kelly Lovelace, EMI April/Sea/Globe Love Ranch; "I Hope You Dance," Mark D. Sanders and The Silvers, Universal Music Publishing; "Under The Influence," Creek Songs/Choice Is Tragic Music/Ensign Music Corp.; "Murder On Music Row," Larry Cordle and Larry Shell, Pier Five Music/Wandachord Music/Shell Point Music

Female vocalist of the year: Faith Hill, Martina McBride, Jo Dee Messina, Lee Ann Womack, Trisha Yearwood

Male vocalist of the year: Vince Gill, Alan Jackson, Tim McGraw, Brad Paisley, George Strait

Vocal group of the year: Alabama, Asleep At The Wheel, Diamond Rio, Dixie Chicks, LoneStar

Vocal duo of the year: The Bellamy Brothers, Brooks & Dunn, Montgomery Gentry, The Kinleys, the Warren Brothers

Vocal event of the year: George Strait and Alan Jackson, "Murder On Music Row" (MCA); Asleep At The Wheel and Dixie Chicks, "Roly Poly" (DreamWorks); Clint Black with Lisa Hartman Black, "When I Said I Do" (RCA); Faith Hill with Tim McGraw, "Let's Make Love" (Warner Bros./Curb); Lee Ann Womack featuring Sons Of The Desert, "I Hope You Dance" (MCA)

Musician of the year: Paul Franklin, Dann Huff, Brent Mason, Hargus "Pig" Robbins, Brent Rowan

Music video of the year (award goes to artist and director): "Breathe," Faith Hill (director Lori Zanuck); "Goodbye Earl," Dixie Chicks (Evan Bernard); "He Didn't Have To Be," Brad Paisley (Deaton Flanigan); "How Do You Like Me

Now?," Toby Keith (Michael Salomon); "I Hope You Dance," Lee Ann Womack (Gerry Wenner)

Horizon award: Sara Evans, Montgomery Gentry, Brad Paisley, Shedaddy, Chely Wright

Station of the year: Major market: KNIX Phoenix, KPLX Dallas, KYGO Denver, WPOC Boston, WQW Tampa, Fla.
Large market: KASE Austin, Texas; KNCI Sacramento, Calif.; WFMS Indianapolis; WKKT Charlotte, N.C.; WUBE

Medium market: CKRY Calgary, Alberta; KDRK Spokane, Wash.; KJLV Des Moines, Iowa; KXZZ Bakersfield, Calif.; WIVK Knoxville, Tenn.; WYNN Baton Rouge, La.

Small market: KIZN Boise, Idaho; WAXX Eau Claire, Wis.; WBRK Owensboro, Ky.; WKXK Augusta, Ga.; WUSY Chattanooga, Tenn.

Personality of the year: Major market: Tim and Willy, KNIX; Waking Care, KYGO; Danny Wright, WQAR Cleveland; Skip Mahaffey, WQYK; Harmon and Evans, WXTU Philadelphia

Large market: Morning Zoo, KASE; Jim, Deb, and Trapper, WFMS; Karen Dalesantano and Scott Dolphin, WMIL Milwaukee; Angie Ward, WTQR Greensboro, N.C.; Grover, Holly and Bubba Bo, WUBE; Pete Miller, WUBE

Medium market: Duo, Robyn, and Dan—the Old Squad, CKKY; Kevin Richards, WGNA; Sean and Richie, WGNA; Colleen Addair, WIVK; A.J. McCloud, WQKK Youngstown, Ohio

Small market: Hot Rod and J.B., KAYD Beaumont, Texas; Whittle and Wall, KXHX Fayetteville, Ark.; Jimmy Leher and Chris Kodak, WCTY New London, Conn.; Waking Care, WQKQ Portsmouth, N.H.; Lynn Sharpe, WUSY Chattanooga.

Comedian Bill Engvall Switches To BNA And Delivers An 'Awesome' 4th Album

WHEN IT comes to successfully marketing a country album, it helps to have close ties to country music. Bill Engvall discovered this during his three-year association with Warner Bros.' Nashville division, where he recorded three albums: 1996's "Here's Your Sign," which went gold; "Dorkif'd" in 1998; and the single set titled "You're Christmas Alone."

Now signed to BNA Records, he will release his debut album for the label, "Now That's Awesome!," Aug. 22. The album features clean but very funny routines about everyday situations, many of them dealing with his family. Engvall says, "In my mind, 'Now That's Awesome' is the best comedic album I've done. It has so tight and so strong in the theater." The album was recorded at shows in Cheyenne, Wyo., and Kalamazoo, Mich.

One way comedy has been marketed in recent years—most notably for Engvall and pal Jeff Foxworthy—is to intercut parts of the stand-up routine with music to create a radio-ready "single" and corresponding video.

Engvall says releasing singles and videos is necessary for comedians to generate consumer awareness of their albums. "Sometimes it's frustrating because we have no other outlet to let people know about our record other than the music video, and we're not singers."

In fact, he says, "you don't want me singing unless the building's on fire and it's got to be explosive." But, he adds, "It's a weird thing to be thrown into that music end of it when I'm not a musician."

Engvall's current single, "Now That's Awesome," features his friends Tracy Byrd, Neal McCoy, and T. Graham Brown tracing the musical lineage. "I wanted three people [who] were really fun," he says. "They all just nailed it."

Engvall's collaboration with Travis Tritt, on "Here's Your Sign," resulted in a gold single. He's also worked with John Michael Montgomery, on "Warning Signs." A second single from "Now That's Awesome!" will feature Virgin artist Julie Reeves.

A native Texan, Engvall says, "I've been a fan of country music for a long time, back to the days when I was a kid. It tends to hit more home to me than most formats." More recently, he says, "it's been a lot of fun

to be accepted into the inner circles of country music." While he has kind words for the Warner Bros. staff he previously worked with, Engvall says he began looking for a new label because "I felt like we needed some new blood, some new energy. With the changes [at Warner Bros.], we just kind of got lost."

Finding the right label home is hard, he says, because "a lot of people don't know how to sell a comic," only how to sell music. "When I put a record out, it's part of me. I want to sell a million records and be a star and walk into a restaurant and have people say, 'There's Bill Engvall!'"

Engvall says he found people who would give him a "second shot" and some creative marketing plans in

RCA Label Group executives Joe Galante and Butch Vaughn.

Engvall's career got its first big boost in 1992, when he won the American Comedy Award for best male stand-up comic. He currently resides in Los Angeles, where he has landed numerous acting jobs, including stints in the series "Designing Women," "Golden Palace," "Delta," and "The Jeff Foxworthy Show." He currently hosts TN's "Sofa Cinema" series and has also authored the book "You Don't Have To Be Dumb To Be Stupid."

Engvall is currently co-headlining the Blue Collar Comedy tour with Foxworthy and will embark on a three-week radio tour to promote the new album Aug. 17.

AROUND THE INDUSTRY: In a surprise announcement, Gaylord Entertainment Co. president/CEO Terry Lundgren resigned July 31 after 22 years with the company. Chairman E.K. Gaylord III will serve as interim president/CEO.

The Erv Woolley Co. has signed Audium artist Darlyle Singletary for management. Singletary previously had been represented by Woody Bowles. Woolley also manages George Strait, Clark Walker, and Lee Ann Womack.

A felony charge against Tim McGraw was dropped Aug. 1 at a court appearance in Orchard Park, N.Y. McGraw was arrested on charges of assaulting a sheriff and resisting arrest in June outside a Buffalo, N.Y.-area stadium where he was appearing as part of the George Strait Country Music Festival.

Nashville Scene



by Phyllis Stark



ENGVAL



Carrying On The Tradition. Marty Stuart was recently presented the Heritage Award during the Uncle Dave Macon Days festival. The award recognizes artists who have dedicated their careers to the preservation and promotion of old-time music and dance. Stuart and his Tennessee Mafia Jug Band performed at the three-day festival, which drew more than 40,000 country music enthusiasts to Cannonsburg, a restored pioneer village in Murfreesboro, Tenn. The annual festival honors David Harrison "Uncle Dave" Macon, widely considered the Grand Ole Opry's first nationally recognized star. WSM-AM Nashville broadcast the event as part of the Grand Ole Opry's 75th birthday celebration. Pictured, from left, are festival organizer Gloria Christy, WSM-AM PD John Malone, Stuart, and WSM-AM announcer Eddie Stubbs.

AUGUST 12, 2000

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	2	2	WHAT ABOUT NOW (C) MCA/REBEL (C) MCA/REBEL	No. 1 LEE ANN WADSWORTH	1
2	1	1	I HOPE YOU DANCE (C) MCA/REBEL (C) MCA/REBEL	LEE ANN WADSWORTH	1
3	4	3	PRAYIN' FOR DAYLIGHT (C) MCA/REBEL (C) MCA/REBEL	RASCAL FLATTS	3
4	5	4	IT MUST BE LOVE (C) MCA/REBEL (C) MCA/REBEL	ALAN JACKSON	4
5	7	9	THAT'S THE WAY (C) MCA/REBEL (C) MCA/REBEL	JOE DEESSINA	5
6	6	5	FLOWERS ON THE WALL (C) MCA/REBEL (C) MCA/REBEL	ERIC HEATHERLY	6
7	5	5	I'LL BE (C) MCA/REBEL (C) MCA/REBEL	REBA MCKENZIE	7
8	10	11	I WANT A COUNTRY DEER (C) MCA/REBEL (C) MCA/REBEL	SPENCER SMITH	8
9	8	7	YOUR EVERYTHING (C) MCA/REBEL (C) MCA/REBEL	OSCAR BRUCK	9
10	12	15	NO ONE CAN STOP ME (C) MCA/REBEL (C) MCA/REBEL	KEITH URBAN	10
11	11	10	COLD DAY IN JULY (C) MCA/REBEL (C) MCA/REBEL	DIXIE CHICKS	11
12	15	14	YOU'LL ALWAYS BE LOVED BY ME (C) MCA/REBEL (C) MCA/REBEL	BRICKS & BURN	12
13	15	15	IT'S ALWAYS SOMETHING (C) MCA/REBEL (C) MCA/REBEL	JOE DEESSINA	13
14	15	15	COUNTRY COMES TO (C) MCA/REBEL (C) MCA/REBEL	TOBY KEITH	14
15	15	20	LET'S MAKE LOVE (C) MCA/REBEL (C) MCA/REBEL	FAITH HILL	15
16	15	20	WHEN YOU NEED MY LOVE (C) MCA/REBEL (C) MCA/REBEL	DAVID L. WOLFE	16
17	3	3	SOME THINGS NEVER CHANGE (C) MCA/REBEL (C) MCA/REBEL	THE MCGRAW	17
18	20	23	I NEED YOU (C) MCA/REBEL (C) MCA/REBEL	LEANN RIMES	18
19	25	28	KISS THIS (C) MCA/REBEL (C) MCA/REBEL	AARON TIPPES	19
20	15	20	ALMOST DOESN'T COUNT (C) MCA/REBEL (C) MCA/REBEL	MARK WILLEY	20
21	21	21	THE WAY YOU LOVE ME (C) MCA/REBEL (C) MCA/REBEL	FAITH HILL	21
22	15	15	HOW DO YOU LIKE ME NOW? (C) MCA/REBEL (C) MCA/REBEL	TOBY KEITH	22
23	25	12	ONE VOICE (C) MCA/REBEL (C) MCA/REBEL	BILLY GILMAN	23
24	15	12	UNCONDITIONAL (C) MCA/REBEL (C) MCA/REBEL	CLAY DAVIDSON	24
25	26	21	THERE YOU ARE (C) MCA/REBEL (C) MCA/REBEL	MARTINA MCBRIDE	25
26	21	36	FEELS LIKE (C) MCA/REBEL (C) MCA/REBEL	GEORGE STRAIT	26
27	21	15	GO ON LOVE (C) MCA/REBEL (C) MCA/REBEL	VINCE GILL	27
28	21	21	THE BEAT OF A HEART (C) MCA/REBEL (C) MCA/REBEL	THE WARREN BROTHERS	28
29	15	15	BLUE MOON (C) MCA/REBEL (C) MCA/REBEL	STEVE MOLEY	29
30	27	24	WHEN YOU COME BACK TO ME AGAIN (C) MCA/REBEL (C) MCA/REBEL	GARTH BROOKS	30
31	12	12	LONELY (C) MCA/REBEL (C) MCA/REBEL	TRACY LAWRENCE	31
32	33	17	SELF MADE MAN (C) MCA/REBEL (C) MCA/REBEL	MONTGOMERY GENTRY	32
33	34	10	JUST ANOTHER DAY IN PARADISE (C) MCA/REBEL (C) MCA/REBEL	JOE DEESSINA	33
34	36	40	BEST OF INTENTIONS (C) MCA/REBEL (C) MCA/REBEL	TRAVIS TRITT	34
35	35	34	SHE AIN'T THE GIRL FOR YOU (C) MCA/REBEL (C) MCA/REBEL	THE KINLEYS	35
36	39	41	WE OANCO (C) MCA/REBEL (C) MCA/REBEL	BRAD PEALEY	36
37	37	8	YOU AIN'T NO LONE STAR (C) MCA/REBEL (C) MCA/REBEL	CLAY DAVIDSON	37
38	37	8	THAT'S THE KIND OF MOOD I'M IN (C) MCA/REBEL (C) MCA/REBEL	PATTY DOLLESE	38

SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
39	41	42	BOOMER (C) MCA/REBEL (C) MCA/REBEL	SHANE GIGLEY	39
40	42	46	YOU WON'T BE LONELY NOW (C) MCA/REBEL (C) MCA/REBEL	BILLY RAY GIBSON	40
41	44	51	KATIE WANTS A GARTH OUNCE (C) MCA/REBEL (C) MCA/REBEL	STEVE WARNER	41
42	40	36	STUFF (C) MCA/REBEL (C) MCA/REBEL	DIAMOND HO	42
43	46	47	HE WILL (C) MCA/REBEL (C) MCA/REBEL	KEITH URBAN	43
44	50	55	A TRUE GASOLINE (C) MCA/REBEL (C) MCA/REBEL	TERI CHALK	44
45	43	35	LOVIN' YOU AGAINST MY WILL (C) MCA/REBEL (C) MCA/REBEL	GARY ALLAN	45
46	48	47	THIS TIME AROUND (C) MCA/REBEL (C) MCA/REBEL	YANKEE GREEK	46
47	47	47	WHERE ARE YOU NOW (C) MCA/REBEL (C) MCA/REBEL	TRISHA YEAH	47
48	55	74	I CAN'T LET GO (C) MCA/REBEL (C) MCA/REBEL	CLAY DAVIDSON	48
49	49	50	PARADISE (C) MCA/REBEL (C) MCA/REBEL	CRAG MORGAN	49
50	51	52	PERFECT WORLD (C) MCA/REBEL (C) MCA/REBEL	SAVYER BROWN	50
51	45	43	GOING NOWHERE (C) MCA/REBEL (C) MCA/REBEL	WHITNEY GUN	51
52	54	57	TO LOVE TO LOVE TO LOVE (C) MCA/REBEL (C) MCA/REBEL	COLLIN RAYE	52
53	60	63	I PRAY FOR YOU (C) MCA/REBEL (C) MCA/REBEL	JOHN RICH	53
54	52	58	TIERED OF LOVING THIS WAY (C) MCA/REBEL (C) MCA/REBEL	COLLIN RAYE	54
55	53	53	NO PLACE LIKE HOME (C) MCA/REBEL (C) MCA/REBEL	GEORGE MIDDLEMAN	55
56	57	73	I KNEW I LOVED YOU (C) MCA/REBEL (C) MCA/REBEL	DARLENE SINGLETON	56
57	61	65	MY LOVE GOES ON AND ON (C) MCA/REBEL (C) MCA/REBEL	CHRIS CAGLE	57
58	74	—	THE NEXT (C) MCA/REBEL (C) MCA/REBEL	CHAD BROCK	58
59	62	14	MY NEXT THIRTY YEARS (C) MCA/REBEL (C) MCA/REBEL	TIM MCGRAW	59
60	56	—	RUN AWAY (C) MCA/REBEL (C) MCA/REBEL	SHANE MCANALLY	60
61	59	59	A LOVE LIKE THAT (C) MCA/REBEL (C) MCA/REBEL	JOHN RICH	61
62	75	—	A WOMAN GETS LONELY (C) MCA/REBEL (C) MCA/REBEL	USA ANGEL	62
63	NEW	—	EVERBODY'S GOTTA GROW UP SOMETIME (C) MCA/REBEL (C) MCA/REBEL	SONS OF THE DESERT	63
64	68	71	SEVENTEEN (C) MCA/REBEL (C) MCA/REBEL	TIM MCGRAW	64
65	72	67	I'M GONNA LOVE YOU ANYWAY (C) MCA/REBEL (C) MCA/REBEL	TRAVIS TRITT	65
66	65	70	MEANWHILE BACK AT THE RANCH (C) MCA/REBEL (C) MCA/REBEL	THE CLARK FARTLY	66
67	RE-ENTRY	2	WAITIN' ON SUNDOWN (C) MCA/REBEL (C) MCA/REBEL	ANDY GRIGGS	67
68	70	—	ONCE IN A LIFETIME LOVE (C) MCA/REBEL (C) MCA/REBEL	CLAY DAVIDSON	68
69	NEW	1	THERE'S NO ARIZONA (C) MCA/REBEL (C) MCA/REBEL	JAMIE O'NEAL	69
70	64	—	YOU WITH ME (C) MCA/REBEL (C) MCA/REBEL	WAMPER BROS.	70
71	59	59	I DO NOW (C) MCA/REBEL (C) MCA/REBEL	JESSICA ANDREWS	71
72	NEW	1	THIS EVERYBODY (C) MCA/REBEL (C) MCA/REBEL	RASCAL FLATTS	72
73	58	45	TIME, LOVE & MONEY (C) MCA/REBEL (C) MCA/REBEL	RONNIE MILLSAP	73
74	60	1	AMAZED (C) MCA/REBEL (C) MCA/REBEL	LENNY RIMES	74
75	RE-ENTRY	5	SIN SONG (C) MCA/REBEL (C) MCA/REBEL	DIXIE CHICKS	75

© Copyright 2000 by the American Music Association. All rights reserved. Reproduction in whole or in part without permission is prohibited. All rights reserved. Reproduction in whole or in part without permission is prohibited.

Billboard Top Country Singles Sales

AUGUST 12, 2000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	1	—	I NEED YOU (C) MCA/REBEL (C) MCA/REBEL	No. 1 LEANN RIMES	1
2	2	1	ONE VOICE (C) MCA/REBEL (C) MCA/REBEL	BILLY GILMAN	2
3	3	2	THAT'S THE WAY (C) MCA/REBEL (C) MCA/REBEL	JOE DEESSINA	3
4	4	3	BREATHE BROTHER BROS. (C) MCA/REBEL (C) MCA/REBEL	FAITH HILL	4
5	5	4	WHEN YOU NEED MY LOVE (C) MCA/REBEL (C) MCA/REBEL	DARRELL RAY	5
6	NEW	1	BEST OF INTENTIONS (C) MCA/REBEL (C) MCA/REBEL	TRAVIS TRITT	6
7	6	5	YOU AIN'T NO LONE STAR (C) MCA/REBEL (C) MCA/REBEL	BILLY RAY GIBSON	7
8	7	7	GOODYEAR EAL (C) MCA/REBEL (C) MCA/REBEL	DIXIE CHICKS	8
9	8	8	FLOWERS ON THE WALL (C) MCA/REBEL (C) MCA/REBEL	ERIC HEATHERLY	9
10	13	15	THAT'S THE KIND OF MOOD I'M IN (C) MCA/REBEL (C) MCA/REBEL	PATTY DOLLESE	10
11	10	10	SHE AIN'T THE GIRL FOR YOU (C) MCA/REBEL (C) MCA/REBEL	THE KINLEYS	11
12	11	9	UNCONDITIONAL (C) MCA/REBEL (C) MCA/REBEL	CLAY DAVIDSON	12
13	8	10	YES! (C) MCA/REBEL (C) MCA/REBEL	CHAD BROCK	13

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
14	12	12	IF YOU CAN (C) MCA/REBEL (C) MCA/REBEL	TAMMY COCHRAN	14
15	14	11	UNBREAKABLE HEART (C) MCA/REBEL (C) MCA/REBEL	JESSICA ANDREWS	15
16	16	15	BLUES MOON/NOBODY CAN BEG ME (C) MCA/REBEL (C) MCA/REBEL	STEVE HOLY	16
17	15	15	PRAYIN' FOR DAYLIGHT (C) MCA/REBEL (C) MCA/REBEL	RASCAL FLATTS	17
18	17	14	BIG DEAL (C) MCA/REBEL (C) MCA/REBEL	LEANN RIMES	18
19	17	15	JIMMY'S GOT A GIRLFRIEND (C) MCA/REBEL (C) MCA/REBEL	THE WALKERS	19
20	19	16	ONE HEART AT A TIME (C) MCA/REBEL (C) MCA/REBEL	VARIOUS ARTISTS	20
21	20	19	HOW DO I LIVE (C) MCA/REBEL (C) MCA/REBEL	LEANN RIMES	21
22	21	17	DO I LOVE YOU ENOUGH (C) MCA/REBEL (C) MCA/REBEL	RICHIE COTTE	22
23	22	18	IT DON'T MATTER TO THE SUNSHINE IN YOU (C) MCA/REBEL (C) MCA/REBEL	GARTH BROOKS	23
24	23	11	GOODBYE IS THE WRONG WAY TO GO (C) MCA/REBEL (C) MCA/REBEL	WADE HAYES	24
25	21	20	AMAZED (C) MCA/REBEL (C) MCA/REBEL	LENNY RIMES	25

© Copyright 2000 by the American Music Association. All rights reserved. Reproduction in whole or in part without permission is prohibited. All rights reserved. Reproduction in whole or in part without permission is prohibited.

Tri-Chord's Stampely Follows Footsteps

BY VERNELL HACKETT

NASHVILLE—Tony Stampely doesn't bat an eye when asked if his firsthand knowledge of the recording industry gave him second thoughts about the Sept. 12 release of his first album, "Rebution," on Tri-Chord Records.

Stampely, the son of country music veteran Joe Stampely, first went on the air with his dad when he was 17. At 19 he wrote "Where's The Dress," which was recorded by Joe Stampely and frequent duet partner Mo'Nasty and peaked at No. 8 on the Hot Country Singles & Tracks chart in 1984. He continued as a songwriter, penning Hank Williams Jr.'s "I Like My Whiskey On Ice And My Women On Fire," along with "Don't Fix It" and other tunes recorded by George Jones and Randy Travis.

"I've grown up in the business," Stampely says. "Dad warned me about having a career in music, but I basically know from just being in it that it was worth it. I've learned the ropes from the inside out, and I still decide to do it. It's in my blood. It's something I have to do. I didn't choose music; I think it chose me."

Stampely's first single, "American Outline," which encourages people to turn off their computers, is being vigorously worked to country radio. The video is already being played on CMT and Great American Country (GAC). "We put 'American Outline' on the air to give couples weeks and get some positive response," says WKRT (Kat Country) Charlotte, N.C., PD Bill Young. "There's no doubt it's a country record, [and] it resonates with a lot of people. There is a great big world out there of time, and some of us would be well to get off our collective butts and get out in it."

Ironically, given the content of the single, both Gerrie McGowen (of Gerrie McGowen and the Promoters in Nashville), who is doing radio promo-

tion, and consultant Steve Miller, who is handling promotion and marketing, say they are focusing a great deal on the Internet, along with secondary-market radio, to ensure that the public hears the single.

They sent out on an E-card to radio and put banners on different sites, including the newly launched Allaboutcountry.com, where "American Outline" reportedly got 7,000 hits in a two-week period. They also put the song on Gerrie's site, where it has received about 4,000 hits. In addition, they are talking to radio stations with Internet web pages, including a banner on their sites promoting Stampely and the single.

"We are getting good airplay on grass-roots radio stations and in the secondary markets," McDowell says. "We are also getting a lot of tests on morning and afternoon radio. It's a great test to see how the song breaks into the weekend, and the tests have come out very well. People who hear it really like it."

Stampely is realistic about his first single, noting that as a new artist he knows it might take more time to get the single to move up the chart. But he also believes he is offering something that the public has been asking for.

"I'm bringing some realism and honesty to country music that people are wanting but haven't been getting," he says. "Country music is the people's music, but so much of today's country is really pop. Mine is the real deal."

Stampely says he has a little bit of everything in this release, including ballads, country rock, and straight-ahead country. "The songs have some real meat to them. They are not some average country ditty. It's real music for people, real-life situations. I've had some people tell me I have a couple songs on the album that make them cry, and hopefully I've got a few on there that will make them dance. It's a well-rounded album."

Bill Glenn, president of Tri-Chord

Records in Nashville, says label executives were introduced to Stampely through Miller and Stampely's manager, John Hickman, and immediately liked what they heard.

"At that time we were looking for [an artist] who was a songwriter. Tony came over and played for us live. You put Tony in your living room with a guitar, and he wins you over. We thought if we feel this way, maybe the rest of the listening audience will too. He is a talented writer and has an unusual vocal style, and we thought the combination of those things might be what country music is looking for again. He's writing songs about his life, and they are believable because they came right from his heart."

Stampely recently performed for Navarre, the company distributing Tri-Chord, in Minneapolis. He is scheduled to sing the national anthem on football season's opening day, Sept. 3, in Dallas, when the Cowboys play

Tara Lyn Hart Tops Canadian CMA Nominee List

BY LARRY LeBLANC

TORONTO—With seven nominations, newcomer Tara Lyn Hart heads up the list of nominees for the Canadian Country Music Awards, which were announced here Aug. 2. The awards, hosted by Terri Clark and Paul Brandt, will take place Sept. 11 at the Skyreach Centre in Edmonton, Alberta.

However, for the first time in 14 years, the Canadian Country Music Awards will not be televised live by CTV nationally. This is a significant blow to Canada's country music industry and had been rumored since difficulties with last year's show in Ottawa. The show, according to sources, costs \$11 million Canadian (\$877,000) to produce.

"We are extremely disappointed," admits Sheila Hamilton, executive director of the Canadian Country Music Assn. (CCMA), which produces the annual event. "With the cost of the awards show, there's just not enough money available to do it. We're taping it for [possible] later broadcast."



Backstage At The Opry. BNA newcomer John Rich, right, recently realized a dream when he debuted on the Grand Ole Opry. Rich, formerly with Lonestar, Rich performed his debut solo single, "I Play For You," from his forthcoming album "Underneath The Same Moon." After his Opry appearance, Rich and his manager/producer, Sharon Vaughn, visited backstage with Opry legend Bill Anderson.

the Philadelphia Eagles. He is also working with several companies on sponsorships and other promotional projects, including Coleman, Ranger Bouts, Blakemore Lures, Ronegauge Bait, Costa del Mar Sunglasses, and Levis, all known for their connection

to the great outdoors. Stampely is booked by the Bobby Roberts Agency, with Bob Younce acting as his personal agent. He is managed by Hickman's Silver Star Management, which has offices in Dallas and Nashville.

Tara Lyn Hart Tops Canadian CMA Nominee List

The CCMA's award winners will be chosen by its 1,700 members, with the exception of two categories—top-selling album, which is based on Canadian sales figures, and the fans' choice award. The latter is chosen by Canadian fans who can dial a 900 number to register their votes. The five nominees in the fans' choice award category are:

Best Male Vocalist: Julian Austin, Paul Brandt, Terri Clark, Shania Twain, and the Wilkinsons.

Hart, whose self-titled debut album was released last year by Columbia Records in Canada, was nominated for top album and top single for "Stuff That Matters," which was also nominated for top song and top video. The 21-year-old Hart, who hails from rural Roblin, Manitoba, was also nominated as top female and in the Rising Star category. In addition, her Columbia album was nominated in the graphics category.

Runners-up with six nominations each are Twain and Calgary, Alberta-based Austin. Twain is nominated for top female, top single, top video, and top song for "Rock This Country" (co-written with her husband/producer Robert John "Mutt" Lange) and the fans' choice award; and best-selling album for the international version of "Come On Over."

Vik Records act Austin picked up nominations for top album for "Back In Your Life" and top single, top song, and top video nominations for the title track, co-written with his producer Daniel Lefebvre. Austin is also up for top male singer and fans' choice honors.

Within key CCMA categories, Twain and Hart will compete against Lisa Brook, Clark, and Michelle Wright for top female singer honors; Austin, Brandt, Chris Cummings, John Landry, and Jamie Warren go toe-to-toe for top male singer honors; and Blue Rodeo, Farmer's Daughter, Lace, Prairie Oyster, and the Wilkinsons compete for top group.

TO OUR READERS

Country Corner will return next week.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- 20 **WILEY** (Publisher - Country Only) Sheet Music Dept.
- 21 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 22 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 23 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 24 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 25 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 26 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 27 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 28 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 29 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 30 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 31 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 32 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 33 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 34 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 35 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 36 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 37 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 38 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 39 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 40 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 41 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 42 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 43 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 44 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 45 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 46 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 47 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 48 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 49 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 50 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.

- 51 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 52 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 53 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 54 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 55 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 56 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 57 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 58 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 59 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 60 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 61 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 62 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 63 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 64 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 65 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 66 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 67 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 68 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 69 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 70 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 71 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 72 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 73 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 74 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 75 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 76 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 77 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 78 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 79 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 80 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.

- 81 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 82 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 83 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 84 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 85 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 86 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 87 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 88 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 89 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 90 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 91 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 92 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 93 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 94 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 95 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 96 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 97 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 98 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 99 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 100 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.

- 101 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 102 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 103 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 104 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 105 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 106 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 107 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 108 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 109 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 110 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 111 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 112 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 113 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 114 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 115 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 116 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 117 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 118 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 119 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.
- 120 **WANDER GUITAR** Country (Publisher) Sheet Music Dept.

Naxos Making Moves To Branch Out

DVD Videos, New Partners, Worldly A&R Show Firm's Sound Vision

GOING WHERE MOST OTHER firms fear to tread, Munich-based Kinowelt Home Entertainment has leapt into the classical DVD Video arena via its Arthaus Music imprint and a worldwide deal with Naxos marketing/distribution company HNH International.

HNH/Naxos CEO Klaus Heymann says he is "very bullish on the format, walking the talk by putting out some 25 top-quality Arthaus DVD Video titles in the U.S. by Christmas—and double that number in Europe and Japan, where Arthaus can cast a wider licensing net. In Japan, a Mozart "Marriage Of Figaro" (in a Berlin production starring soprano Dorothea Röschmann and led by Daniel Barenboim, with subtitles in four languages) sold a heartening 1,000-plus copies upon release, according to Heymann.

With Kinowelt having acquired catalogs from EuroArts and other major studios, Arthaus has hundreds of opera, dance, and concert titles to gradually roll out upon. Beyond the "Marriage Of Figaro," the company's current stand-out DVD Videos (which retail for as low as \$29) include a spectacularly staged Berlioz "Dramatic Of Faust" with soprano Vesselina Kasarova from last year's Salzburg Festival; a Cologne, Germany, "Don Giovanni" from 1991 with Thomas Allen; and a recent Deutsche-Staatsoper Berlin Ballet "Swan Lake" conducted by Hans Koning. Concerts of the Chicago Symphony Orchestra in a blustery Mahler Five under Barenboim and a soft-grained Claudio Abbado-led Mozart Requiem are perhaps strictly fan items, but the Chicago affair featuring violinist Maxim Vengerov in the Sibelius concerto and solo encores by Buch and Ysaie are electric enough to convert anyone with eyes and ears for artistry.

Another outstanding Arthaus concert is a documentary a Leipzig, Germany, event commemorating the 10th anniversary of the nonviolent demonstrations in October 1989 that led to the East German regime's downfall. Set in the beautiful St. Nicolai Church,

the concert includes violinist Viktoria Mullova in solo Bach, as well as Herbert Blomstedt leading the Gewandhaus Orchestra, And Chorus in Beethoven and Mendelssohn. There is a bonus of a 15-minute documentary on the "Protest Of Silence," which includes recollections from conductor

Classical
KEEPING SCORE



by Bradley Bamberger

Kurt Masur (a leader in the heroic movement who is less enthusiastic about the tenor of reunified Germany).

Among the titles available in Europe but not the U.S. are the Kronos Quartet film "In Accord," the Maria Callas documentary by Tony Palmer, and a "Tristan Und Isolde" starring Ben Heppner. (Let's hope whoever owns the North American DVD rights to these will put them to use soon.)

The Kinowelt relationship isn't the only news with Naxos, as the firm has a new strategic partner and structure. The Naxos music distribution and marketing arm remains HNH International, but the operations dedicated to Internet development and music licensing have been split into a separate company, NaxosMusic Ltd. (The Hong Kong-based holding company for the two is NaxosMusic Holdings Ltd.) The Naxos A&R operations continue to be centered in London, including the joint-venture K&A Studio, the new head of music there is Jonas Sjöström, formerly chief of Swedish pop label MNM Records.

Fueling new growth—particularly for the expanding Naxos Internet presence—is the alliance with Ger-

man music/manufacturing firm EMI, which is taking a 25% stake in HNH. "Edel has companies in territories where we don't," Heymann explains, "and we'll be distributing their labels, like Berlin Classics."

Naxos looks stronger than ever in many ways, reporting a record \$6 million operating profit for last year (with one-third of that coming from licensing music to other companies for compilations and soundtracks). "We have about 20% of the classical market worldwide now—even more if you take out crossover product," Heymann says. He adds that the firm's U.K. distribution business, Select, also racks such top industry as Hyperion, BIS, Opus 111, and Black Box—has seen "dramatic" sales increases.

Heymann admits that business in smaller territories where Naxos goes through third-party distributors has proved more problematic. But in the U.S. (previously the weakest link in its chain) the budget label sales are up nearly 50% in the past year. Heymann attributes the robust number to a more experienced sales force and greater market penetration (the label gained over 100 new Transworld Shops last year), as well as strong performance in audiobooks (10% of sales) and a higher press profile due to the "American Classics" and Naxos Historical lines.

But with hundreds of releases due in the coming year, including not only rare repertoire from Bux to Vanhal but also such starry items as tenor Samuel Ramey's "Faust" recital. In Japan, Naxos aims to duplicate the public relations coup of "American Classics," with the new "Japanese Classics," which will highlight native composers and artists in a long-term series. The primary orchestras will include the Tokyo Metropolitan Symphony and Osaka Philharmonic, as well as the Ulster Orchestra led by Takuo Yuasa. Works by Takashi Yoshimatsu and Kiyoshiro Koyama figure in an initial "Japanese Masterworks" set, and Hiroshi Oguri will be among the first composers to receive an album-length survey.

Naxos has also been diversifying beyond classical, and although Naxos Jazz has been slow-going, the new Naxos World imprint could prove a winner out of the box.

Reflecting on the state of the classical industry, Heymann says, "It's back to where it was in 1985 before the CD boom. And while the majors are either in flux or getting out of the business, the top independents are maintaining their ground. In the case of labels like BIS and Hyperion, they are actually reporting slight increases. And Naxos isn't complaining. Vastly productions of the same old repertoire still grab the market, but with the majors' decline, we're starting to get more space in the shops. We're committed to investing in new productions, and retailers know that the business is new-release driven. We are serious about what we do, and people appreciate that."

TOP REGGAE ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES. MUSIC PERFORMED AND RECORDING LABELS REPORTED COLLECTED, COMPILED, AND PRODUCED BY	ARTIST
1	1	3	ART AND LIFE	BALENCIAGA MUSIC GROUP 40000-000000	BEENIE MAN
2	2	10	REGGAE GOLD VOL. 1	VARIOUS ARTISTS 11111-11111	VARIOUS ARTISTS
3	3	37	CHANT DOWN BABYLON	VARIOUS ARTISTS 11111-11111	BOB MARLEY
4	4	15	STAGE ONE	2 HARM 15757	SEAN PAUL
5	6	11	MORE FIRE	SWAY RECORDS 158158	CAPLETON
6	5	10	DANCE HALL XPLOSION 2000	VARIOUS ARTISTS 11111-11111	VARIOUS ARTISTS
7	7	54	REGGAE PARTY	POLYGRAM 11111-11111	VARIOUS ARTISTS
8	8	10	REGGAE XPLOSION 2000	JAMCORN 40204	VARIOUS ARTISTS
9	10	15	1999 BIGGEST REGGAE DANCEHALL ANTHEMS	VARIOUS ARTISTS 11111-11111	VARIOUS ARTISTS
10	9	56	SCROLLS OF THE PROMETHEE—THE BEST OF PETER TOSH	PETER TOSH 11111-11111	PETER TOSH
11	11	23	JIMMY CLIFF—ULTIMATE COLLECTION	JIMMY CLIFF 11111-11111	JIMMY CLIFF
12	NEW	2	LIVE AT THE ONE LOVE PLACE CONCERT	PETER TOSH 11111-11111	PETER TOSH
13	12	7	MR. LEX	LEDOUS 11111-11111	LEDOUS
14	14	50	SPIRIT OF MUSIC	ZIGGY MARLEY & THE MELODY MAKERS 11111-11111	ZIGGY MARLEY & THE MELODY MAKERS
15	13	63	REGGAE GOLD 1999	VARIOUS ARTISTS 11111-11111	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES. MUSIC PERFORMED AND RECORDING LABELS REPORTED COLLECTED, COMPILED, AND PRODUCED BY	ARTIST
1	1	70	SOONO A	60000-000000	ANGREA BOSCELLI
2	2	12	BUNA VISTA SOCIAL CLUB PRESENTS OMARA PORTUENDO	OMARA PORTUENDO 11111-11111	OMARA PORTUENDO
3	NEW	1	WHO LET THE DOGS OUT	50000-000000	BAHA MEN
4	3	13	TANTO TEMPO	21000-000000	BEBEL GILBERTO
5	4	60	BUNA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERREI	IBRAHIM FERREI 11111-11111	IBRAHIM FERREI
6	6	73	THE IRISH TONES	JOHN MCENAMON/ANTHONY KEARS/RODAN TYRER 11111-11111	ANTHONY KEARS/RODAN TYRER
7	5	11	TARKAN	UNIVERSAL 11111-11111	TARKAN
8	7	21	THE IRISH TONES LIVE IN A BELFAST	MASTERTONE 1010101	ANTHONY KEARS/RODAN TYRER
9	RE-ENTRY	0	ICSA VICTOR 6358	ICSA VICTOR 6358	CIRQUE DU SOLEIL
10	8	15	ISLAND ROOTS	ISLAND 11111-11111	VARIOUS ARTISTS
11	10	23	WATER FROM THE WELL	ICSA VICTOR 6362	THE CHEFTAINS
12	NEW	1	JOAO VIEIRA 51807	JOAO VIEIRA 51807	JOAO GILBERTO
13	13	9	LA FOULBE	ICSA VICTOR 6360	CIRQUE DU SOLEIL
14	14	11	THE NAXOS 2000	NAXOS 2000	TEN FEET
15	11	25	HONEY BABY	POI UNO 11111-11111	THREE PLUS

TOP BLUES ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES. MUSIC PERFORMED AND RECORDING LABELS REPORTED COLLECTED, COMPILED, AND PRODUCED BY	ARTIST
1	1	7	RIDING WITH THE KING	ELIZABETH & STELLA WARRIOR 70000-000000	B.B. KING & ERIC CLAPTON
2	2	38	GOTTA GET THE GROOVE BACK	VARIOUS ARTISTS 11111-11111	JOHNNIE TAYLOR
3	3	42	LIVE ON	SAINT HELENS 2175000000	KENNY WAYNE SHEPHERD BAND
4	4	17	BLUES AT 20/20	STEVE RAY VAUGHAN AND DOUBLE TROUBLE 11111-11111	STEVE RAY VAUGHAN AND DOUBLE TROUBLE
5	5	13	WANDER THIS WORLD	AMANTHUS 11111-11111	JOHNNY LANG
6	6	71	THE REAL Q&A: GREATEST HITS VOLUME 2	STEVE RAY VAUGHAN AND DOUBLE TROUBLE 11111-11111	STEVE RAY VAUGHAN AND DOUBLE TROUBLE
7	7	56	BEST OF ETNA JAMES	ETNA JAMES 11111-11111	ETNA JAMES
8	8	63	BEST OF B.B. KING THE MILLENNIUM COLLECTION	B.B. KING 11111-11111	B.B. KING
9	9	12	CIRCLE	PROCESSION 11111-11111	INOGENIOUS
10	10	42	LOUD GUITS, BIG SUSPICIONS	SHANNON CURFMAN 11111-11111	SHANNON CURFMAN
11	11	6	ROYAL BLUE	ALLEGATOR 4073	KOKO TAYLOR
12	12	82	GREATEST HITS	ALLEGATOR 4073	B.B. KING
13	RE-ENTRY	0	MATERIAL THINGS	MATERIAL THINGS 11111-11111	MEL WATERS
14	14	14	MAKIN' LOVE IS GOOD FOR YOU	B.B. KING 11111-11111	B.B. KING
15	14	23	THE BEST BLUES ALBUM IN THE WORLD...EVER!	CIRCLE 4024200000	VARIOUS ARTISTS

IMPORT & EXPORT

P RECORDS

THE LARGEST DISTRIBUTOR OF REGGAE MUSIC

HOTTTEST 12" SINGLES

"EDGE ONE" SEAN PAUL
LADYSCAPE & MC WUPPIZ

CALL TOLL FREE TO PLACE ORDERS 1.800.441.4041 FAX 718.558.3573

MAIN BRANCH: 1000 EAST STREET
JAMAICA, NY 11435-1101 TEL: 718-760-7008

NY OFFICE: 400 E. 100 STREET
JAMAICA, NY 11435-1101 TEL: 718-760-7008

World Music Finds True Global Reach Through The Internet

BY RICHARD HENDERSON

True to its programmatic title, the world music genre has brought the artists and wildly divergent styles of the planet's music to local stores. But local stores have little room for thousands of new acts, the lion's share of which don't even sing in English.

Fortunately, the ascendance of world music in the past 20 years has been shadowed by a parallel phenomenon of comparably global reach, that of the Internet. Though pop labels have been developing Web sites and authoring pages for their rosters for some time now, the Internet and world music appear to have the potential for a much greater symbiosis.

Personnel from longstanding world specialist labels, as well as the enthusiasts who have fostered the magazines and, now, the Web sites consulted by world music fans, were canvassed in an effort to gauge the virtual reach and impact of the World Wide Web within the world music community.

"More than 80% of our listeners have Internet access," comments D.A. Sonneborn, acting director of Smithsonian Folkways. "But that doesn't mean that everyone who should be accessing our music is getting to it, nor do all of those people have online access."

Citing comparable statistics, Gail McIntosh, direct marketing manager for Cambridge, Mass., world music stalwart Rounder Records, says, "Most world music fans are plugged in. We've seen this audience as an upper demographic, and that seems to fit the Net audience pretty well."

Jacob Edgar, director of A&R at Putnamay, who assembles that label's signature compilations and is also the Web manager for the imprint, notes, "The key word with world music is availability. The genre has grown considerably in stores over the last few years, and as people are becoming more open to music from around the world, more is becoming available. The Internet is expanding this accessibility. You can go online and listen to radio stations from Tunisia or Thailand. You can hear live broadcasts from everywhere."

For Edgar's A&R research, the Internet is invaluable. "It's a lot easier to track down and find this music—things that were impossible to find only a few years ago—with a few key strokes and a search engine. There's still a way to go, however; I'm pretty specialized, and there's a lot of stuff that I can't find online."

He adds, "I'm presently developing a resource section on our Web site for people who want to learn more about

music from the countries that we source for our CDs. It's daunting to do it on your own, so I'm planning to link to radio station sites where you can hear more of the music, as well as other related music sites."

Asked about favorite Webcasters specializing in world sounds, Edgar cites the streaming programs found at www.com, which he describes as hav-

turning the Webcast into an event more than a passively viewed show. We'll have interactive chat, polling functionality so that we can ask viewers about favorite songs and things like that. Also, we'll link up with artist bios and discographies, which will be available next to the window showing the artist performing.

"We'll also syndicate that content out to other partners," he continues. "We have a deal already with Alta Vista. Further, we can create programming and syndicate that to traditional broadcasters and satellite channels."

Ari Langer, director of Web editorial content at World Entertainment Network, adds, "Because world music is such an open forum, and because of the broad age range of the performers, there's not a set of fixed parameters deciding what a performer needs to be in order to be successful. Because you have a performer like [Buena Vista Social Club's] Compay Segundo, who's 90 years old, there's an openness in the way that we can present these artists."

Providing a deep world music resource of equal value to newcomers and connoisseurs is also the goal of Angel Romero, owner and developer of the Durham, N.C.-based World Music Portal site (worldmusicportal.com).

"Even though very good world music sites already exist, they weren't comprehensive enough in my view. Some sites are retail-oriented, while others feature CD reviews. I wanted a site that could include up-to-date news with the immediacy that the Internet enables, along with reviews and artist biographies, a glossary of world music terms, and a listing of world music festivals."

Romero adds, "We establish reciprocal links with other sites. It's a cooperative effort. Advertising costs a lot of money; putting up a link doesn't cost anything."

McIntosh says, "We do try to work with retailers that have an Internet presence, such as Tower, in presenting more eclectic titles. The Internet has afforded Rounder a new opportunity to spread the word about roots-oriented music that isn't heard on the radio or that can't be found at the local mall. Our primary focus is to integrate our online and offline strategies; they can't be mutually exclusive to be successful."

"For something like our Alan Lomax collection or our Anthology of World Music collection, we'll promote those through banner exchanges and bulk e-mail," she continues. "Then we'll send a printed catalog to the audi-

(Continued on next page)

ELIADES OCHOA

As seen in the movie *The Buena Vista Social Club*

"Ry Cooder, David Hidalgo of Los Lobos and Charlie Musselwhite make guest appearances, but the true star is Ochoa. One of the most important musicians in the genre."

—Tad Hendrickson, CMJ

Tribute to the Cuarteto Patria
(available Sept. 12, 2000)

Also Available: The Grammy® Nominated CD Sublime Fusion

Raquel Bitton sings Edith Piaf

French jazz singer and recording artist Raquel Bitton is recognized as the foremost singer of French music in America today and has been internationally reviewed as the greatest interpreter of the music from the Edith Piaf repertoire.

"MAGNIFICENT, EMOTIONAL, MEMORIZING... Musically stunning! Bitton's impassioned delivery has a trance-like effect on a listener." —Phil Dwyer, San Francisco Examiner

Catch Raquel on tour
August 19, 2000
September 22, 2000
October 14, 2000
November 4, 2000
January 20, 2001
March 23, 2001
April 21, 2001

Orchestra Hall
Symphony Hall
Place Des Arts
Massey Hall
Copley Symphony Hall
The McCallum Theatre
Atlanta Symphony Hall

Chicago, IL
Boston, MA
Montreal, Canada
Toronto, Ontario
San Diego, CA
Palm Desert, CA
Atlanta, GA

Available Now!

23852 Pacific Coast Highway, Suite 2C Malibu, CA 90265 (310)589-1515 or Fax (310)589-1525 www.higheroctave.com



Celtic Labels Mix Traditional, Technological Promotions

BY JILL PESSELNICK

Though Celtic music is an age-old art, labels that release Irish titles in the U.S. are employing new marketing strategies that combine emerging technologies with grass-roots tactics. Fresh promotional channels such as



the Internet, enhanced CDs, and listening parties are supplementing traditional touring and regional mar-

keting approaches to help differentiate product for consumers. Green Linnet Records, for example, will be heavily promoting its slate of new releases on the Internet. MP3s will be available on the label's Web site (greenlinnet.com), and a deal with

borders.com is in the works.

Paul Riley, director of marketing for Green Linnet, says, "We work with NPR and jointly sponsor the show 'A Thistle & Shamrock' with Borders. In exchange for underwriting the program, we get exclusive listening stations there."

"For what we do, the hardest thing is to get people to hear our music," he says. "Artists may be guests on specialty radio broadcasts, but that's the extent. As soon as something is available on the Internet, people will have access across our material."

The label also uses grass-roots promotional tactics. A direct mailing fes-

turing current products is sent out three to six times a year. Additionally, up to 14 of the label's artists are currently touring North America, and plans for a joint tour with three or four Celtic artists are being discussed.



Green Linnet's album lineup includes the Galician piper Susana Seivane, whose self-titled disc is available Aug. 22; "Lowlands," a set of traditional Irish tunes by Susan McKeown, due on Sept. 12; and Korog's eponymous album, due Sept. 26.

For Solas' fourth album, a traditional folk disc titled "The Hour Before

Dawn," Shanachie Records is utilizing enhanced CD technology for the first time. The album, available Oct. 8, includes a new version of "I Will Remember You," a hit song recorded by Sarah McLachlan.

Director of publicity Cindy Byram says, "The band is doing their own Irish rendition of the song. We will have a video of this on the enhanced disc." This new strategy will be combined with targeted in-store appearances, links on the Shanachie Web site (shanachie.com), and touring.

Rounder Records' Celtic label, Temple Records, will release John McCusker's "Yella Hoose" on Aug. 29. Projected marketing strategies include special retail displays and a touring schedule with the Battlefield Band. McCusker, a multi-instrumentalist who used to be a member of Battlefield, will have his album worked in conjunction with Battlefield's "Leaving Friday Harbor."

Says Dave Schlichting, national director of independent label sales for Rounder, "We have displays that say, 'If you like this, you'll like this' that pair the two up. Starting Sept. 1, when Battlefield Band are here for an month of tour dates in North-

west and Northeast venues, McCusker will join them."

Touring and television appearances by the Irish Celtic Sound System will promote its new project on RealWorld Records, available February 2001.

Wesley Van Linda, president of Narada Records, which is teamed with RealWorld, says, "This is a particularly hybrid kind of Celtic. It's

very aggressive and has a strong appeal to the dance crowd. We're planning on building its popularity. They've appeared on "Late Night With Conan O'Brien" and "The Donny & Marie Show." We plan to continue with this and to bring them to the U.S. for an extensive tour."

For the new project by fiddling ensemble Leahy, due out in February 2001, Narada will aim promotions toward the Shania Twain audience.

"When we put out their last record, they were picked up by Twain for her big tour," Van Linda says. "They will begin touring extensively; following up on the audience they developed with her."

Narada and RealWorld also have Web sites (narada.com, realworld.on.net) which will promote these projects and other upcoming releases.

Congratulations Ritchie Blackmore and Candice Night

*"Raise your hats and your glasses too....
We're going back to a time we knew...."*

Under A Violet Moon - by Blackmore's Night Awarded #1 Vocal Album - New Age Voice

For more information: www.ritchieblackmore.com
Minstrel Hall Music (631) 979-8199 Phone (631) 979-6987 Fax

Congratulations to Ritchie Blackmore

Upon his recent victory in Legend Artists Management Inc.
(Joe Boyland and Janice Roeg) v. Blackmore

A Special Thank You to

Jacobs, Debrauwere and Dehn - Counselors at Law

WORLD MUSIC FINDS GLOBAL REACH THROUGH NET (Continued from preceding page)

ence that we've acquired through our online initiative, where people have come to the Web site and signed up to receive further information. We'll cross-reference our online strategy with our print strategy this way. We've noticed a marked increase in our direct sales to the audience that first came to us from the online world and who then read the printed catalog."

Edgar sees the Internet as a necessary adjunct to the brick-and-mortar retailing of world titles. "It's a daunting task for a retailer," he cautions, "especially at larger stores. They'll find that the floor space that they would have to dedicate to have a respectable world music section vs. the floor space necessary for a pop section isn't economically feasible. You're devoting a lot of your floor space to something that doesn't sell nearly as well."

"The Internet affords online retailers the ability to stock tremendous diversity that normal retailers can't; the latter will stock a few key world music titles, but, more often than not, they can't go deep," he adds. "The Internet has enabled me to find a lot of stuff that I can't find in stores."

A similar view is expressed by Sonoborn. "Die-hard world music aficionados only get to hear the tip of the iceberg," he says. "There's a massive amount of wonderful music out there. We're attempting to assemble an online network of traditional music archives from around the world and lend them our expertise."

Sonoborn describes the genesis of

his company's Internet involvement by adding, "We thought that we would be online in the mid-'80s and that we'd be delivering content over telephone lines by push-button codes. It's taken a lot longer to get to anything like that. A lot of labels are gearing up for MP3 distribution, but we're not; maybe it's because we see ourselves first as an archive, then as a label. We have our collection of 2,168 titles, with over 35,000 tracks, to be available for many generations to come. It's not the same strategic consideration that many record labels have. We survive by revenue, the way that they do, but we see our mission as educational."

"Our online content about the 20 winners of our Indonesian series shows supplements to the liner notes," Sonoborn continues. "We have track lists and audioclips. We tended not to think, 'How can we exploit the Web?' but rather, 'What technology has proven itself sufficient?' and we can use our limited staff resources to putting time into making our catalog more readily available? The great thing about the Internet is that you can be in touch with everyone on the planet. The problem with the Internet is that you can be in touch with everyone on the planet."

To this paradoxical judgment, Shanachie Entertainment's R. Randall Grass adds, "The first wave of euphoria and revolutionary possibilities is at an end, and the next wave will reveal what can be practically done on an ongoing basis that's going to be fruitful."



TE 5074



TE 5074

Vieux Dips - Afrika Moya
CAPTURES THE PLAYFUL AND LYING HERITAGE OF SENEGALESE MUSIC THROUGH THE MASTERY OF VIEUX DIOP WHO FUSES HIS MELODIC SONGS WITH INFECTIOUS AND SOOTHING RHYTHMS. BAKITHI KUMALO AND TONY CEDRAS FROM PAUL SIMON'S BAND ACCOMPANY VIEUX ON THIS RECORD AS WELL AS EILEEN IVERS FROM RIVERDANCE.

Trance Planet 5 THIS NEW EDITION AGAIN FEATURES SOUL STIRRING NEW SONGS FROM TALVIN SINGH, IRTVAN MARTA FEATURING MARTA SEBASTIAN, AMINA, M PATH FEATURING LILY HAYEN AS WELL AS SONGS PERFORMED IN VISIONARY NEW SETTINGS SUCH AS THE GALLIC VOICING OF AMET NI FHEARADHAIR, THE FUSION OF TRANCE PLANET FROM KURDISTAN AND THE LAMENTATION OF KORA MASTER TUNDE JEGEDE WHO FUSES AFRICAN AND CLASSICAL MUSIC AND MORE.

M Path IS A COLLECTIVE THAT FEATURES THE MAGICAL EMPATHETIC TALENTS OF GARDNER COLE WHO HAS CHANNELLED THE TRANSCENDENTAL SOUNDS OF INDIA AND THE TRANCE RHYTHMS OF NORTH AFRICA INTO THE FREET FUNK OF AMERICA. FEATURING A COMBINATION OF CLASSICAL INDIAN MUSICIANS AND WESTERN POP PLAYERS, M PATH IS TRULY A TRANS GLOBAL JOURNEY FROM INDIA TO THE AMERICAS.

Sai Otthal - Spirit Room
THE FOREMOST ARTIST MERGING TRADITIONAL INDIAN MUSIC AND POP... A MASTER WHO IS FORTHILLING SOME IMPORTANT AND ENCHING MUSIC " - LA Times

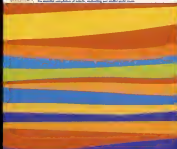
"ONE OF THE TRUE MASTERS OF WORLD MUSIC"
- Album Network

Triloka
O
gold circle

Triloka
ignite your spirit

TRANCE PLANET

TE 5074



TE 5074



TE 5074

WWW.TRILOKA.COM

www.lunasa.ie

Lunasa

The New Face of Irish Music

American Tour 2000

8/10/2000	Calgary, AB
8/11-8/12/2000	Edmonton, AB
8/13/2000	Goderich, ON
8/15/2000	Ann Arbor, MI
8/16/2000	Chicago, IL
8/17-8/20/2000	Milwaukee, WI
9/02/2000	Washington, DC
9/04/2000	Lawrence, MA
9/08/2000	Santa Rosa, CA
9/15/2000	Minneapolis, MN
9/16-9/17/2000	Chicago, IL
9/21/2000	Lafayette, IN
9/22/2000	Bloomington, IN
9/23/2000	Kansas City, MO
9/29/2000	Ft. Worth, TX
10/01/2000	Hyattsville, VA

Lunasa "Otherworld"



"Album of the Year"
Irish Echo
Irish Voice



Green Linnet
New Sounds from Timeless Traditions
www.greenlinnet.com

Top Contemporary Christian

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MUSIC MERCHANDISE, AND INTEREST SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY COUNTRY MUSIC ASSOCIATION		
1	45	YOLANDA ADAMS • (ELEKTRA 63423)CHORDANT	No. 1	5	MOUNTAIN HIGH... VALLEY LOW
2	4	P.O.D. • ATLANTIC 83254CHORDANT	THE FUNDAMENTAL ELEMENTS OF SOUTHWEST		
3	2	MARY MARY • COLUMBIA 74624WORLD	THANKFUL		
4	3	THIRD DAY • ESSENTIAL 10525CHORDANT	OFFERINGS: A WORSHIP ALBUM		
5	10	PLANT • 143ATLANTIC 83325CHORDANT	THE PROMISE		
6	5	VARIOUS ARTISTS PROBE 7032	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE '70S, '80S AND '90S		
7	18	VARIOUS ARTISTS • HARMONY 127080	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS		
8	32	CRAIG SMITH • HARMONY/UNIVERSITY 17722WORLD	YOUR KINGDOM COME		
9	59	VARIOUS ARTISTS • WARRIOR/UNIVERSITY 18067WORLD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS		
10	41	ANNE MURPHY • STRATHEARTY 0233CHORDANT	WHAT A WONDERFUL WORLD		
11	9	MAXX • TODD & MALLAM 1156CHORDANT	THE EVER PASSING MOMENT		
12	40	VARIOUS ARTISTS • SPINBOX 176020	WOW 2000: THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS		
13	19	FRED HAMMOND • VINTAGE 431407WORLD	PURPOSE BY DESIGN		
14	15	STEVEN CRIST • SPINBOX 16954CHORDANT	(SPEECHLESS)		
15	8	VARIOUS ARTISTS ESSENTIAL 10525CHORDANT	100 GOLD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS		
16	NEW	4HIM • BENSON 83325CHORDANT	HYMNS: A PLACE OF WORSHIP		
17	18	SONICFLOOD • SPINBOX/CAPITO 17305CHORDANT	JESUS — THE EPIC MINI-SERIES		
18	7	SMOULTRICK • WORD 6762	NICOLE C. MULLEN		
19	75	SONICFLOOD • GOTITE 18024CHORDANT	SONICFLOOD		
20	12	POINT OF GRACE • WORD 7572	RARITIES & REMIXES		
21	22	CECE WINANS • WILLISLIP 60054SPINBOX 171CHORDANT	ALABASTER BOY		
22	9	MARK SCHULTZ • HARMONY 70022WORLD	MARK SCHULTZ		
23	31	TRIN-I-TEE 5-7 • D-RISE 6952WORLD	SPIRITUAL LOVE		
24	36	KIRK KRANKAP • GOSPEL CENTRIFUGES/SPINBOX 49511WORLD	THE NATION PROJECT		
25	22	JENNIFER FRANKLIN • GOTITE 28560CHORDANT	LAY IT DOWN		
26	18	WATERMARK • ROCKTOWN 7262WORLD	ALL THINGS NEW		
27	RE-ENTRY	THE BROOKLYN TABERNACLE CHOIR AND 40 COMMUNICATORS 7312WORLD	GOD IS WORKING — LIVE		
28	36	MICHAEL W. SMITH • REUNION 10041WORLD	THIS IS YOUR TIME		
29	NEW	PAUL BALOCHE • INTEGRITY 1786WORLD	OPEN THE EYES OF MY HEART		
30	25	AUDIO ADRENALINE • FOREFRONT 82525CHORDANT	UNDERGOD		
31	27	NICHOLE NORDEMAN • SPINBOX 17234CHORDANT	THIS MYSTERY		
32	21	FFH • ESSENTIAL 10525CHORDANT	FOUND A PLACE		
33	19	GINNY OWENS • ROCKTOWN 6262WORLD	WITHOUT CONDITION		
34	13	CRYSTAL TELES • METRO ONE 7452WORLD	FEARLESS		
35	34	JARS OF CLAY • METRO ONE/UNIVERSITY 30895CHORDANT	IF I LEFT THE ZOO		
36	40	PASSION WORSHIP BAND STAR SONGS/SPINBOX 17604CHORDANT	PASSION: THE ROAD TO ONE DAY		
37	33	SALVADOR • MIRAGE 8662WORLD	SALVADOR		
38	57	PASSION WORSHIP BAND STAR SONGS/SPINBOX 17604CHORDANT	PASSION: BETTER IS ONE DAY		
39	49	THIRD DAY • ESSENTIAL/UNIVERSITY 10525CHORDANT	TIME		
40	14	VARIOUS ARTISTS UPPER 023100	GATHER GOSPEL SONGS: HOMEOWNING HYMNS WITH THE HOMEOWNING FRIENDS		

Records with the greatest sales gains this week. * Recording Industry Association of America (RIAA) certification for net shipment of 500,000 albums with (GOLD) & RIAA certification for net shipment of 1 million units with (PLATINUM). ** RIAA certification for net shipment of 10 million units (Diamond). Numbers following album titles indicate the number of weeks the album has spent on the chart. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or videos. All other sales are cassette and CD. * Indicates indicates vinyl available. ** Indicates paid or present live performance. © 2000, Billboard/SPC Communications.

Artists & Music

Third Day Offers 'A Worship Album'

THIRD DAY OFFERS UP A WINNER: Every once in a great while, you hear an album you just know is destined to be a classic—one of those valuable collections of soul-crushing songs that you'd be clinging to if ever stranded on a desert island. (And these days with all that TV show nonsense, it no longer seems so far-fetched a notion.) Third Day's new release, "Offerings: A Worship Album," is such a project. I first popped it in my stereo at the close of Gospel Music Week, and after days of hectic convention activities, listening to that music was like being covered by a soothing blanket. The songs just wash over the listener in a way that restores and refreshes the soul.

The record succeeds on many levels. Produced by Monroe Jones, it serves up stirring live renditions of such favorites as "Agnus Dei/Worthy" and reprises some of the band's best-loved tunes from previous albums, including "My Hope Is You" from "Conspiracy No. 5" and "Consuming Fire" from the band's self-titled debut. Throughout the album, Mac Powell's lead vocals reverberate with passion and reverence. His vocals, combined with the musical gifts of bandmates guitarist Mark Le, bassist Tai Anderson, guitarist Brad Avery, and drummer David Carr, create a powerful record that fans of the band's Dove Award-winning rock albums will embrace.

The record is also likely to draw a new crowd of fans to Third Day's music. Praise and worship music is currently the fastest-growing sub-

genre within Christian music, and this powerful album treats listeners to both praise and worship songs as well as tunes that stretch the boundaries of worship music in a wonderful way. "We had been wanting to do a praise and worship record for a long time, ever since we can remember," says Powell. "People have always asked us, 'When are you all going to do a live record? When are you all going to do a praise and worship record?' This is kind of a best of both worlds."

Powell says once the group decided to do it, the album came together quickly. "God really had grace and mercy on us on this record," he says. "Usually when we go in the studio, we have it all planned out. We've worked on the songs for months and know how everything is going to be put

together before we go into the studio. This time we went in having no clue. We got together for a couple hours one day and said, 'Here's a few ideas.' We didn't know how it was going to end up. We had six or seven days, and we took a song a day. It worked out really well, but it was quite different

than how we normally work." Powell says the five cuts were recorded on the group's last tour, and the members were pleased with how they turned out. "We didn't go in and do any over-the-top," he says. "What you hear is what you get." One of the album's high points is a cover of the Bob Dylan song "Saved." "It's an incredible record," Powell says of Dylan's album with the same title. "It's probably one of the most spiritual records I've ever heard. When he got saved back in the late '70s or early '80s, you can tell the spiritual excitement; that spiritual fervor he had carries through on that record."

Likewise, Third Day's new release teems with passion and spiritual commitment that will appeal to worship music fans as well as fans who aren't part of the regular praise and worship crowd. "A lot of the stuff that's on there is not your basic 'Here's the chorus. Let's sing it four or five times. Then go to a verse and come back to the chorus,'" says Powell, noting there are songs that differ from the praise and worship formula. "A 'Saved' and 'Love Song' are two great examples. They are not like things you are necessarily going to sing in church on Sunday morning, but they are worship songs."

In conjunction with the release, Brentwood-Benson Music Publishing and Essential Records are issuing a special worship resource book for "Offerings." The book will include song devotions written by the band, guitar chord guides, complete guitar tablature, transparency masters, and a disc with lyrics. "We wanted to put together a worship kit for youth leaders and worship leaders at churches," Powell says. "They can get that kit and take it even further."

Third Day, which is managed by Creative Trust and booked by Creative Artists Agency, will be on the road this fall with Salvador and Kendall Payne. Additionally, Powell has been branching out and working as a producer. He recently completed the Benson Records debut project from 40 Days, the band that was leading worship at Wedgewood Baptist Church in Fort Worth, Texas,

last year when a gunman entered and started shooting. Powell had met the band months before that incident when Third Day played a show in Dallas. "I was there," says Powell on the bill. "I'm real excited about it." Powell says the Oct. 10 album. "It was neat for me to be able to have a creative outlet other than Third Day. God has really placed a heart on my heart in the last year in place to help people out. He's put us in a position to help other artists get in front of people. I was blessed to be able to do that with 40 Days, and they made a great record."

MIDWINTER STATE: It's that time of year again, when the Christian music industry takes a look at mid-year sales figures, and for the first time in recent years, sales took a slight dip. According to SoundScan, albums sold from Jan. 1 to June 30 totaled 17,669,000, compared to 18,082,000 for the same period in 1999, a 6% decrease. Christian video sales are showing a 14% increase in 2000 with 2,161,000 units, compared with 1,938,000 in the first half of 1999.

Spencer Smith, who's the latest downturn in album sales comes from a lack of superstar releases during the first half of the year. However, with third- and fourth-quarter releases from De Taik, Jaci Velasco, and others, and other strong sellers, hopes are high for the second half of 2000.

Another bright spot is that the statistics revealed an upswing in sales of rock, rap, modern worship, and other youth-oriented genres, as evidenced by the fact that the best-selling album thus far this year is P.O.D.'s "The Fundamental Elements of Southtown" (it includes "Rock The Party," which was recently added to MTV). The Atlantic band was also placed in an unusual trail this year by winning over fans with its performances on Ozzy Osbourne's Ozfest.

Another piece of good news is the fact that mainstream sales are up by 5%, a fact that can be attributed to increased participation by mainstream labels, as evidenced by P.O.D. and Mary Mary's Columbia Records' debut, "When Love Takes Over." Mountain High... Valley Low" (Elektra); Charlotte Church's "Voice Of An Angel" (Sony Classical); and Plus One's "The Promise" on 434/Atlantic.

The worship music movement continues to gain steam, as sales of praise and worship song a 21% increase over 1999 figures. Among the success stories in this market are the "Wow Worship" projects—Wow Worship Orange and "Wow Worship Blue"—that have together sold more than 412,000 units in 2000, nearly 1 million since last year, according to SoundScan. Gotite at Sonicflood's self-titled debut album has broken into 300,000 units, placing it at the forefront of all modern worship releases.



by Deborah Evans Price



THIRD DAY

genre within Christian music, and this powerful album treats listeners to both praise and worship songs as well as tunes that stretch the boundaries of worship music in a wonderful way. "We had been wanting to do a praise and worship record for a long time, ever since we can remember," says Powell. "People have always asked us, 'When are you all going to do a live record? When are you all going to do a praise and worship record?' This is kind of a best of both worlds."

Powell says once the group decided to do it, the album came together quickly. "God really had grace and mercy on us on this record," he says. "Usually when we go in the studio, we have it all planned out. We've worked on the songs for months and know how everything is going to be put

Pro Audio Engineer Management, Studio Merge For Saylor

ARTISTS & MUSIC

MOST RECORDING STUDIO proprietors will say that there is a very difficult business in which to be financially successful. To make money, they often say, one is better off in real estate or the stock market. But though it is a business, Skip Saylor is in it for the same reason most artists are: a passion for music. And while Saylor, owner of the two-room Los Angeles facility that bears his name, has seen many of his competitors go by the wayside, he has managed to grow and prosper for the last 20 years.

Today, as head of a fledgling engineer-management company and owner of the West Coast's first Solid State Logic (SSL) Axiom-MT digital console, housed in Studio II of his facility, Saylor is creating something of a boom industry for his business.

Originally from Eugene, Ore., Saylor began his career in the recording business the way most of his peers did: at the bottom. Starting as a janitor at Golden State Records

in San Francisco, he soon relocated to Los Angeles and found work at United Western Studios, now Ocean Way and Cello Studios.

Further along in his young career—climbing his way to engineering in the process—Saylor worked at Cherokee, owned by the Kobb Brothers, and then at Sunset Sound.

"After renovating a couple of houses," Saylor recalls, "suddenly I had \$36,000 for the first time in my life, and I said, 'I better do something really spectacular with this, because I may never walk this way again.'" Thus was born Skip Saylor Recording, in the trendy Larchmont section of L.A.

"Jerry Cubbage at L.A.-based Cord Recording Equipment Supply

helped me a lot in the early days," Saylor continues, "and I've been doing business with him ever since."

Initially devoted more tracking and overdub sessions than mixing, Skip Saylor Recording installed its first SSL console in 1987, leading to

abundant mix work, which continues to be the facility's primary business, though there is adequate space to track small groups.

While numerous New York studios, among them the Hit Factory, Quad Recording, and Kampo Audio/Video, have installed SSL's Axiom-MT digital console, Skip Saylor Recording is currently the only MT-equipped studio on the West Coast. The Axiom-MT installation and the engineer-management company have conveniently dovetailed to provide new revenue streams while staying on the leading edge of technology.

The management company—now dubbed HitMixers—started out small, Saylor explains, with a roster of one: popular engineer Chris Pauram, whose credits include R. Kelly, Queen Latifah, DJ Quik, Snoop Dogg, and Jermaine Dupri. The young company, he adds, was founded with a similar philosophy to that of his recording business.

"It started out small, and it just kept growing," he says. "I made a

management company out of guys that weren't getting the attention they deserved. I've always had a reputation, like in the early days of this studio when I was engineering, of being the place where you could make a record that sounded great. Now that I'm older, I regularly have record companies calling me asking, 'Who would be good to mix this project?' I would end up pointing them to somebody, and they would be thrilled. I just backed into it. Now, it's my boom industry."

"I have six engineers that are really proficient on the Axiom-MT," says Saylor. In addition to Pauram, the roster consists of Claudio Cueni, Tawii Mote, Danny Romero, Lance Pierre, and Ian Blanch, all of whom have impressive discographies.

Cueni's list includes Boyz II Men, Tupac Shakur, Jordan Knight, Immature, and Bobby Brown. Mote has worked for Anita Baker, Madonna, Ready For The World, and Natalie Cole among his credits, while Romero cites Lucy Pearl, Jon B., Xzibit, The Alkaholiks, and Ice Cube. Pierre's credits include Tupac Shakur, Snoop Dogg, Warren G., and Nate Dogg, and Blanch weighs in with W.C., Raza Kass, Jamie Foxx, and Stretch Armstrong & the Funky Bunch.

"Most of my work now is people calling me looking for a mixer," continues Saylor, "usually one of my guys in particular. I book them in the Axiom room, and they're absolutely thrilled to be working on that console."

Furthermore, Saylor adds, as a manager for buy-in-demand engineers, he has gone from being his competitors' enemy to their friend, owing to the fact that he is looking as many rooms outside his studio as inside.

A HitMixers Web site (hitmixers.com) will be online within the next few weeks, courtesy of Saylor's wife, recording artist Lynn Carey Saylor. In the meantime, Lynn's existing site, GuitarGirls.com, aims to promote her fellow singer/songwriter/guitarists. GuitarGirls.com features a link to the Skip Saylor Recording site (skipsaylor.com) and a contest, in which aspiring female artists can send or upload music to the site. The winner will receive free time on the Axiom-MT at Skip Saylor Recording.

"We'll be filming the session and streaming the highlights on the Web site," explains Lynn. "My ultimate goal here is to find enough female talent and do a compilation album. I'll do one song, as will all other female artists out there. At the very least I could have a hand in helping out a deserving female artist with the contest, and then we'll see if we can take it beyond that."



Pictured at the SSL Axiom-MT console at Skip Saylor Recording, from left, are Tawii Mote, Ian Blanch, Lynn Carey Saylor, Skip Saylor, Chris Pauram, Claudio Cueni, and Lance Pierre. Not pictured is HitMixer engineer Danny Romero.

Audio Recording Society Names Head SPARS Taps Lipman From University Of Memphis And AES

AFTER SERVING as executive director for the last 13 years, Shirley Kaye is stepping down from her post at the Society of Professional Audio Recording Services (SPARS). Effective Oct. 1, Larry Lipman, director of degree programs in recording technology and music business at the University of Memphis, will take over as executive director. Simultaneously, the SPARS main offices will relocate from Lake Worth, Fla., to Memphis.

Since its establishment more than 20 years ago, SPARS has been a professional organization that serves the owners and operators of audio and media production facilities. The organization specializes in sharing information on the product, hands-on business of facility ownership, management, and operations.

SPARS sponsors an annual conference for its membership. This year, the conference, named Studio Summit, will be held in Franklin, Tenn. It focused on the Internet and how it is dramatically changing the business of recording, as well as the mu-

sic industry overall.

Lipman's responsibilities at the University of Memphis include business and academic administration; audio management; training in audio technology, audio production, and music business practice; promotion, marketing, and recruitment. He has held his current position since the program was established in 1981. In 1997 the department's 24-track recording studio completed a \$300,000 renovation and now features a New Media digital console.

"We also have a video production suite that's related to this college," Lipman explains. "We have a 17-station music technology lab in the music building, where we're teaching not just traditional music but composition and so forth. It's a nice facility."

Lipman will be leaving his position at the university in order to assume the responsibilities of SPARS full time, though he expects to hold an adjunct faculty position.

Lipman earned his degree in recording industry management, undertook additional studies in law, and

has been active in the music industry for more than 20 years. He has served multiple terms with the National Academy of Recording Arts and Sciences as national VP alternate trustee, and Memphis chapter president.

In addition, he is currently nominated for governor of Audio Engineering Society (AES) and continues to serve the AES as chair of admissions and as a member of several AES committees. Lipman assisted in editing the "SPARS Occupational Handbook" and has served SPARS as chair of long-range planning, educational liaison, and moderator of the electronic forum for educators.

Kaye was owner of Recordings in Motion in Miami (later renamed Airwave) when she joined the SPARS board. She plans to remain active in the audio industry.

In addition to the Studio Summit, another recent development at SPARS was the formation of the SPARS Mastering Group, which provides an information exchange (Continued on next page)

For sound quality...
There's No Competition
(Except your voice)

MITSUI
advanced media, inc.

2500 Westchester Avenue
Purchase, New York 10577
914-634-0777 • Fax: 914-634-0899
www.mitsuidigital.com

AUDIO RECORDING SOCIETY NAMES HEAD

(Continued from preceding page)

among mastering engineers and facilities, as well as an interface between mastering facilities and manufacturers of mastering technology.

Mastering facilities that have already joined include Masterfonics Mastering in Nashville; Airshow Mastering in Boulder, Colo., and Springfield, Va.; Bob Olsson Audio in Norco, Calif.; Coastal Mastering in Chicago, Ill.; and 3D Audio Inc. of Nashville. Glenn Meadows of Masterfonics is spokesman for the group.

EUPHONIX EUROPE LTD. has named Miles Roberts as its new managing director. With headquarters in London, the company was established earlier this year as a joint venture between Euphonia Inc. and Audio Export, a leading German-based audio distributor, to provide sales and service for the European, Middle Eastern, and African markets.

Euphonia Inc. is a leading developer of networked digital audio systems for music, film, and TV post-pro-

tion, plus broadcast applications.

Roberts is an industry veteran, having worked with Soundcraft Electronics, Michael Stevens & Partners, FWO Bauch, and Studer Revox U.K. Most recently he was head of European sales for Solid State Logic.

This is an exciting period of growth for Euphonia," Roberts said in a statement. "I look forward to the challenge of developing the Euphonia Europe Ltd. operation into a major player in the European market. The Silicon Valley architecture and Business strategy of the company will be of particular interest to our customers."

The new company structure also includes Dominic Ashburner, who will continue to serve as European operations director.

"For some time I have admired the new products coming from Euphonia," Roberts continued, "particularly the new System 5 High Performance Digital Audio Console and the B-1 Digital Multitrack Recorder. I have particular expertise in the broadcast, film, and post-production market sectors, which will prove to be of great benefit in my new role, and will be building on my contacts and friendships within the recording sector."

"Miles Roberts is talented and highly experienced," read a statement from Audio Export president Willy Günther. "He understands

the European marketplace and has extensive connections through the pro audio community. Our High Definition Audio products represent a revolutionary concept that sets a new benchmark for sonic excellence, combined with user familiarity."

"As managing director, Miles Roberts will direct the forward momentum of Euphonia's Europe," says Euphonia Inc. president Piers Plaskitt, "and ensure that we develop a successful sales record in this highly competitive market. With 34 System 5 digital consoles and hundreds of CS Series consoles sold around the world, we have high expectations that the European, Middle Eastern, and African market is ready to perform like the rest of the international community."

ENTERTAINMENT DIGITAL NETWORK INC. (ednet), a systems integrator and network service provider specializing in the transmission of high-quality digital audio and video over wide area networks and the provision of live Internet Web-casting production services, has announced that its founder, Tom Kobayashi, has stepped down as CEO of the 8-year-old company. President/COO David Gustafson assumed the CEO role as of July 1.

Kobayashi's vision for ednet began

while he was still at Lucasfilm Ltd. in the early 1990s, where, along with Lucasfilm Ltd. associate Tom Scott, he formed the company in June 1992. Ednet's first offices were at Skywalker Ranch in Nicasio, Calif.; shortly after the company's launch, Gustafson joined the two industry veterans to head up marketing and sales. Kobayashi's professional experience spans more than 40 years in the motion picture and television industry, and he will remain very active with the company, opening a Hollywood office to concentrate on ednet services for the film and television industry.

THE NASHVILLE-BASED Emerald Entertainment Group has announced the addition of Jonathan Russell to the staff at its mastering division, Masterfonics.

Russell was a mastering engineer at Georgetown Masters, also in Nashville, for seven years, attaining the position of VP during his time there. His experience includes all facets of mastering from restoration to 5.1 mastering. Russell reviews equipment for many audio trade magazines and lectured at 99 AES Brazil in 05.1 setup and mastering. His client list includes Jo Dee Messina, Reba McEntire, Lonestar, Wynonna, Andy Griggs, and Dreaming in English.



It Takes The Village. Los Angeles Lakers guard Kobe Bryant worked on his new album in Studio A at the Village Recorder in West Los Angeles. Pictured at the Village, from left, are producer Sean "Saf" Francis, Bryant, and Jerrod Washington, Bryant's manager.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 5, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE	IT'S GONNA BE ME Rami (Jive)	I HOPE YOU DANCE S. Crawford (Dragon Del Soul)	Matchbox 20 M. Serjell (Lava Atlantic)	LAST RESORT Bass Ruck J. Baumgardner (Dreamworks)	
RECORDING STUDIO(S)	CHERION/BATTERY (Stockholm) SWEDEN (New York) Chris Trevett	THE RECORD PLANT (N. Hollywood, CA) Jan Fairchild	JAVELINA (Nashville) Greg Bruman	TREE SOUND (Atlanta) Noel Golden	NRG (N. Hollywood, CA) David Domineque
CONSOLE(S)/DAW(S)	SSL 4064 w/ Ultimotion	SSL 8000 G plus	API	SSL 64 G plus w/ Ultimotion	Pro Tools/Neve 8078
RECORDING(S)	Pro Tools Mix + Logic Audio	Studer A800	Studer	Pro Tools	Pro Tools
MIX MEDIUM	Pro Tools	Quantegy 499	Quantegy 467	Pro Tools	Hard Drive
MIX DOWN STUDIO(S)	CHICAGO TRAX (New York) Larry Summ Maurice Joshua	LARRABEE NORTH (Universal City, CA) Manny Marquinn	THE SOUND KITCHEN (Nashville) Greg Bruman	THE RECORD PLANT (Los Angeles) Toby Wright	NRG (N. Hollywood) Jay Baumgardner
CONSOLE(S)/DAW(S)	Amek 9098 I	SSL 9000	Neve VR 72	SSL 9000J	Pro Tools/SSL 9000
RECORDING(S)	Pro Tools	Studer A827	Ampeg ATR 102	Genes M.O.	Pro Tools
MASTER MEDIUM	Pro Tools	Quantegy 499	Quantegy GF-9	HHB M.O. Osc	Quantegy GP-9
MASTERING ENGINEER	BATTERY MASTERING Chaz Harper	FUTURE DISC Steve Hall	MASTERMIX Hank Williams	A&M MASTERING Stephen Marcussen	MASTERDISK Howie Weinberg
CO-CASSETTE MANUFACTURER	WEA	SONY	UNI	UNI	UNI

© 2000, Billboard/EMI Communications, Hot 100, R&B & Country appear in this feature each time; Modern Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, telephone 646-654-4634, fax 646-654-4671, emirecord@board.com

**The whole world will watch
as **BMG** Stars
25 nominations at the fin**



Santana

• Record Of The Year
Corazón Espinado
(Featuring Maná)

• Best Pop Instrumental
Performance - "El Farol"

• Best Rock Performance By
A Duo Or Group With Vocal
"Corazón Espinado" (Featuring Maná)

Jaguars

• Best Rock Performance By A Duo
Or Group With Vocal - "Fin"

• Best Rock Album - Bajo El Azul De Tu Misterio

Maria Bethânia

• Best MPB (Música Popular Brasileira) Album
A Força Que Nunca Seca

Ana Carolina

• Best Contemporary Pop Album
Ana Carolina

Fabulosos Cadillacs

• Best Rock Performance By
A Duo Or Group With Vocal - "La Vida"

• Best Music Video (1 song) - "La Vida"

Chico Cesar & Vanessa da Mata,
songwriters (Maria Bethânia)

• Best Brazilian Song - "A Força Que Nunca Seca"

Lenine

• Best MPB (Música Popular Brasileira) Album
Na Pressão

Carlos Nuñez

• Best Folk Album-Os Amores Libres

Various Artists

• Best Latin Children's Album
Ellas Cantan A Cri Cri

On September 13, 2000 Shine with their Best Latin Grammy Awards.

Christina Aguilera

- * Best Female Pop Vocal
Performance "Genio Atrapado"

Gustavo Cerati

- * Best Male Rock Vocal
Performance - "Bocanada"
* Best Rock Song - "Puente"

Di Blasio

- * Best Pop Instrumental Performance
"El Despertar Escandalo"

Banda Maguey

- * Best Banda Performance- Mil Gracias

Saúl Hernández

- songwriter (Jaguars)
* Best Rock Song - "Fin"

Miliki

- * Best Latin Children's Album
A Mis Niños De 30 Años

Eliana

- * Best Latin Children's Album
Primavera

Guardianes Del Amor

- * Best Grupero Performance
Un Pedazo De Luna

Alejandra Guzman

- * Best Female Rock Vocal Performance
"Algo Natural"

Leonardo

- * Best Sertaneja Album - Tempo
Só Pra Contrariar & Gloria Estefan
* Best Pop Performance By A Duo
Or Group With Vocal
"Santo, Santo"

BMG ENTERTAINMENT

www.clicmusica.com
© 2000 BMG Music

When you make **music**
like this...

Baby,
you can leave
your hat on!



THINK REGIONALLY
SELL GLOBALLY!
WEA MEX

**Billboard's 2001
INTERNATIONAL
LATIN MUSIC
BUYER'S GUIDE**
Your One Stop Guide to
the Latin Music Market



The One-Stop Guide to the Latin Music Market

**Over 3,000 listings from 19 countries:
record company executives, music
publishers, wholesalers and distribu-
tors, latin music radio stations in the
U.S., clubs, artists, managers, agents,
songwriters and much more!**

**TO ORDER YOUR COPY CALL
TOLL-FREE 800-344-7119.**

(International call 732-363-4156). Or send check for \$90 plus \$6 shipping & handling (\$14 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC.
Orders payable in U.S. funds only. All sales are final.

Now available on diskette or mailing labels, for rates email: jjamin@bpicomm.com

www.billboard.com

BDI-G2160

NOTAS

(Continued from page 46)

to a surprisingly full house, given the stiff competition down the street. Prior to the show, Santa Rosa was awarded a gold record for sales of 200,000 copies of his album "Expresión." "I believe he's opened up in markets where he normally didn't play before," says Bill Garcia, GM of Sony Tropical. "There's definitely a big market for him, and Gilberto is at his prime."

Due Aug. 22, Luis Enrique's new album, "Evolución" is his first tropical production in five years, and the singer traveled to his native Nicaragua to film the video of his first single, "Qué Sé Yo." Unfortunately, an earthquake coincided with the video shoot, but no casualties were reported on the set.

And, Antonio and Pepe Aguilar continue to go *mano a mano*. Father and son are competing against each other for a Latin Grammy for best *ranchero* performance. Now, Antonio Aguilar is slated to receive a star on

'Los Angeles is, in fact, the cradle for rock en español, and many bands are nurtured here'

- DIANA BARON -

the Hollywood Walk of Fame Sept. 7, while son Pepe prepares to tour the West Coast in August.

Brazil's **Quarteto Jobim-Morelenbaum**—made up of **Antonio Carlos Jobim's** son **Paulo Jobim**, grandson **Daniel Jobim**, and Jobim's cellist and bandleader **Jaques Morelenbaum** and singer wife **Paula Morelenbaum**—will perform a U.S. small-venue tour in support of its fine self-titled debut album (Velas Records), a tribute to Antonio Carlos Jobim's work. The group arrives in New York at the end of September.

Also in September, Cubanismo kicks off a 16-city tour. And online, Batanga.com launches its new chat series Aug. 10 with Los Fabulosos Cadillacs.

ON THE CHARTS: *Merecuera* Gisselle hits No. 1 on the Hot Latin Tracks—with her first ever on that chart—with "Júrame," the Kike Santander-penned track from her album "Voy A Enamorarte." Gloria Estefan enters at No. 10 with "Cómo Me Duele Perderle," and Luis Fonsi—who sings a duet with Christina Aguilera on her upcoming debut Spanish-language album—holds steady at No. 5 with "Imaginame Sin Ti."

In Brazil, Marisa Monte, best new artist Grammy nominee Ivete Sangalo, and fellow Grammy nominee Leonardo continue to dominate the top 10 of both the albums and singles charts in that country. This issue, Monte tops the albums chart, while Sangalo has the No. 1 single, and Leonardo is at No. 2 with a Portuguese version of the Chayanne hit "Deixaria Tudo."

Leila Cobo can be reached at 305-361-5279 or at lcobo@billboard.com.

THE Billboard Latin 50™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MAJOR MERCHANT, AND GROCERY SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

WEEK	LAST WEEK	ARTIST	IMPORT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	24	SON BY FOUR ♪ SON BY FOUR 82741 ♪ 7 weeks at No. 1	SON BY FOUR
2	2	10	GLORIA ESTEFAN ♪ THE HOLY MISTERY OF ALBA CARRERA	ALMA CARRERA—CARRERA S.O.B.
3	3	6	JULIO IGLESIAS ♪ CONSIDERACION DESDE	NOCHE DE CUATRO LUNAS
4	4	12	AMOR MICHIELSON ♪ UN POCO DE TENDRA	UN POCO DE TENDRA
5	5	38	MARC ANTHONY ♪ UN POCO DE TENDRA	UN POCO DE TENDRA
6	7	14	ALEJANDRO FERNANDEZ ♪ SON BY FOUR 82812 ♪	ENTRE TUS BRAZOS
7	8	2	TITO PUERTO & EDDIE PALMERSON ♪ SON BY FOUR 82812 ♪	OTRA MANERA (MASTERPUSH)
8	6	5	LUIS FONSI ♪ UNIVERSAL LATINA 259074 ♪	ETERNO
9	9	14	JUAN SEBASTIAN ♪ UNIVERSAL LATINA 259074 ♪	SECRETO DE AMOR
10	14	10	LIMITE, UNIVERSAL LATINA 257887 ♪	POC POR ECHOM DE TENDRA
11	11	69	BEVERLY SINGLES ♪ UNIVERSAL LATINA 259074 ♪	BUEN VET DADO QUE PRECISO BARRER FIER
12	12	71	ALICIA QUINTERO & LOS REINOS KINGS ♪ UN POCO DE TENDRA ♪	AMOR, LINDO REPERTO
13	10	14	THALIA ♪ UNIVERSAL LATINA 259074 ♪	ARRASANDO
			GREATEST GAINER	
14	19	100	SONTRACK ♪ UNIVERSAL LATINA 259074 ♪	DANCE WITH ME
15	15	22	SHAKIRA ♪ SON BY FOUR 82741 ♪	MTV UNPLOGGED
16	18	22	LOS TIGERARROS ♪ UNIVERSAL 25910 ♪	EN LA MARCHA DADA SE FUE
17	13	21	GEISSELLE ♪ UN POCO DE TENDRA ♪	VU TO ENAMORADO
18	20	58	MARLA ♪ UN POCO DE TENDRA ♪	MTV UNPLOGGED
19	23	27	CONJUNTO PRIMAVERA ♪ G.M.P. PRODUCTIONS ♪	MORIR DE AMOR
20	17	97	SHAKIRA ♪ SON BY FOUR 82741 ♪	¿DÓNDE ESTÁN LOS LAZAROS?
21	22	34	ENRIQUE IGLESIAS ♪ UNIVERSAL 25910 ♪	THE BEST HITS
22	27	32	SELENA (LAS LATIN 23352 ♪ ALL MY HITS—TODOS MIS EXITOS VOL. 1	
23	16	41	CARLOS VIVES ♪ UN POCO DE TENDRA ♪	EL AMOR DE MI TIERRA
24	24	40	BANDA EL RECORDO ♪ UNIVERSAL 25910 ♪	LO MEJOR DE MI TIERRA
25	25	12	JUAN GUARTEL ♪ UNIVERSAL 25910 ♪	GUERDIA
26	25	79	MARC ANTONIO SOLIS ♪ UNIVERSAL 25910 ♪	CREOS DE MI ALMA
27	30	5	PAULINA RUANO ♪ UNIVERSAL LATINA 25910 ♪	PAULINA
28	41	4	LOS GUINEROS ♪ UNIVERSAL 25910 ♪	LOS GUINEROS
29	26	55	MICHELLE ♪ SON BY FOUR 82812 ♪	BIANO LINDO
30	28	53	INTOCABLE ♪ UNIVERSAL 25910 ♪	CONTIGO
31	29	9	RAMON RIVERO ♪ SON BY FOUR 82741 ♪	GREATEST HITS
32	41	5	RAMON RIVERO & LOS BARROS DEL NORTE ♪ UNIVERSAL 25910 ♪	GUERDIA LOS CITS
33	32	61	CHRISTIAN CASTRO ♪ UNIVERSAL 25910 ♪	MI VIDA SIN TU AMOR
34	40	5	LOS ANGILES AZULES & MIMO COMOLLA ♪ UNIVERSAL 25910 ♪	FRENTE A FRENTE
35	32	62	PEPE AGUILAR ♪ UNIVERSAL 25910 ♪	POH UNA MUJER BONITA
36	34	5	JENNIFER ♪ LAS LATIN 25910 ♪	ABRAZAME Y BESAME
37	34	35	LOS ANGILES AZULES ♪ UNIVERSAL 25910 ♪	LUNA LLUVIA DE ROSAS
38	32	2	INTENSO ♪ SON BY FOUR 82812 ♪	MÁS INTENSO QUE NUNCA
39	41	61	FRANCISCO CORDERO ♪ UNIVERSAL 25910 ♪	BLOQUEANDO LAS MÚJERES AMOR
40	35	47	JACI VELAZQUEZ ♪ SON BY FOUR 82812 ♪	LLLEGAR A TI
41	36	39	RICARDO ARJONA ♪ SON BY FOUR 82812 ♪	RICARDO ARJONA VIVO
42	39	46	LUIS MIGUEL ♪ UN POCO DE TENDRA ♪	AMARTE ES UN PLACER
43	45	5	CONTROL ♪ SON BY FOUR 82812 ♪	CUMBRAS SIN CONTROL
44	47	3	NEK ♪ LAS LATIN 81856 ♪	LA VIDA ES
45	47	3	GRUP EXTERMINADOR ♪ UNIVERSAL 25910 ♪	LOS CORDADOS MAS TONONES
46	RE-ENTRY		LOS ANGILES DE CHARLY ♪ UNIVERSAL 25910 ♪	LA MAGA DEL AMOR
47	RE-ENTRY		VARIOUS ARTISTS ♪ SON BY FOUR 82812 ♪	LO NUESTRO Y LO MEJOR
48	RE-ENTRY		FRANCISCO CORDERO ♪ UNIVERSAL 25910 ♪	DONDE ESTÁN LOS LAZAROS
49	RE-ENTRY		CHARLIE 22A ♪ UNIVERSAL 25910 ♪	LOS CORDADOS MAS TONONES
50	RE-ENTRY		VICENTE FERNANDEZ ♪ SON BY FOUR 82812 ♪	LOBO HERIDO

POP	TRIPHOUSAL S&P	REGIONAL MEXICAN
1 ALBA REULENE COMBOMBOS NO VOTE DE CUERPO UNO	1 SONY BY TWO YOUR DANCOS SON BY FOUR	1 JOAN MARCUS MUJERES BUCHANAN SECRETO DE AMOR
2 ALEJANDRO FERNANDEZ CHIN LA VIDA DE LOS CHIN	2 GLORIA ESTEVEZ POWER DANCE POWER DANCE	2 LIMITE UNIVERSAL LUNA UNIVERSAL LUNA
3 LUIS FLORES UNIVERSAL LATIN UNIVERSAL LATIN	3 JONAH PORTERSON WORLD'S END OF THE ROAD	3 LOS CONSUMERS FUCHSIA FUCHSIA
4 A. GENTILINA LA SOMBRA DE LA SOMBRA	4 MAIC ANTONIO MONTANO DE LA SOMBRA	4 CONTRATO PERMANENTE CONTRATO PERMANENTE
5 STALLIA DE LOS LATIN DE LOS LATIN	5 STIP PULPES DE LOS LATIN DE LOS LATIN	5 SELENA AMOR EN MI PIEL AMOR EN MI PIEL
6 SHAKIRA SIN LATIN SIN LATIN	6 SHAKIRA FENDER WOLF FENDER WOLF	6 BANDA EL RECIDIO FUCHSIA FUCHSIA
7 WYANA HE LA LATINA HE LA LATINA	7 SONY BOUTRAC EXPONENTIAL EXPONENTIAL	7 GRUPO WINTERS LOS ACCESS LOS ACCESS
8 SHAKIRA SIN LATIN SIN LATIN	8 GISSELLE AMOR LATINO AMOR LATINO	8 INTOCABLE DE LOS LATIN DE LOS LATIN
9 ESTRELLA DE LOS ACCESS DE LOS ACCESS	9 PABLO EL ENAMORANTE EL ENAMORANTE	9 LOS 30 SEIS LOS SEIS LOS SEIS
10 THE BEST MYST MYST	10 AMOR DE MI TIERRA DE MI TIERRA	10 LOS 30 SEIS LOS SEIS LOS SEIS
11 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	11 DAI DE LA LUNA DE LA LUNA	11 CONSUMING POWER FUCHSIA FUCHSIA
12 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	12 THE GREATEST HITS HITS	12 POC UNA MUJER BONITA UNA MUJER BONITA
13 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	13 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	13 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
14 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	14 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	14 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
15 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	15 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	15 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
16 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	16 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	16 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
17 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	17 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	17 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
18 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	18 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	18 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
19 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	19 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	19 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
20 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	20 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	20 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
21 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	21 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	21 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
22 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	22 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	22 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
23 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	23 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	23 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
24 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	24 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	24 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
25 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	25 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	25 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
26 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	26 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	26 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
27 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	27 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	27 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
28 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	28 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	28 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
29 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	29 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	29 LA SOMBRA DE LA SOMBRA DE LA SOMBRA
30 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	30 LA SOMBRA DE LA SOMBRA DE LA SOMBRA	30 LA SOMBRA DE LA SOMBRA DE LA SOMBRA

Albums with the greatest sales gains this week. * Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (5x). ** RIAA certification for net shipment of 1 million units (10x). *** RIAA certification for net shipment of 10 million units (10x). **** RIAA certification for net shipment of 1 million units (10x). ***** RIAA certification for net shipment of 10 million units (10x). RIAA Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards. □ Certification for net shipment of

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Aftermath Of Sony Canada Layoffs

Industry Rocked By Scope Of Downsizing, Departing Execs

BY LARRY LeBLANC

TORONTO—With 35 of the work force of 340 at Sony Canada cut July 14 (Billboard, July 29), industry sources here are speculating whether further cutbacks at the Canadian-based affiliate are in the cards, as artist managers express dismay at the scale of the existing layoffs.

"This is only the tip of the iceberg," predicts one former Sony Music Entertainment Canada executive. "Looking at our [international] release schedules for September, there was nothing there."

Another departing Sony Canada executive claims that the high percentage of Canadian firings was largely due to the international and domestic sales failures of recent albums by the affiliate's domestic signings Our Lady Peace and Amanda Marshall and the Jan. 1 self-imposed retirement of its biggest signing, Celine Dion.

Certainly, the Quebec diva's enormous international success has provided the Canadian affiliate with a substantial windfall from overseas sales for close to a decade. That made it possible for the affiliate to aggressively maintain a domestic A&R presence unmatched by any other multinational affiliate based in Canada.

"Due to Celine's success, our company had been living high on the hog for years," says a former Sony employee. "Suddenly, with Celine's

retirement and the loss of the built-in financial backbone of support provided by our domestic roster of Celine, Our Lady Peace, and Amanda Marshall, the high living was very clearly over."

Hardest hit at Sony's Canadian operation was its head office in Don Mills, a suburb of Toronto, where an estimated 15 executives were dismissed July 14. Also departing the same day was Susan Dineen, Sony Canada's VP of information services, new media, and strategic marketing, who apparently resigned.

Those dismissed included Richard Zuckerman, VP of International mar-

keting for Sony; Nat Merenda, director of Columbia Records; Bruce MacTavish, director of Epic Records; Bill Bannon, director of marketing services for Sony; Dave Deesley, executive director of market planning for Sony; Mary Mill, media relations coordinator for Sony; Antonello Di Domenico and Ann Salles, both artist marketing managers at Columbia Records; Gabriella Fasciani, Sony manager of training and development, human resources; and Heather Grossman, Sony human resources associate.

Dropped in Sony Canada's regional (Continued on page 68)



An Outstanding Award. At the Billboard Asian Music Conference earlier this year, A&M chairman Tom Yoda was named the latest recipient of the MTV/Billboard Pioneer Award for outstanding contribution to the Asian music industry (Billboard, June 17). Unfortunately, Yoda, left, was unable to collect the award that night, but Billboard Asian bureau chief Steve McClure, right, caught up with the industry veteran at Tokyo recently to hand it over in person.

Spain, Germany In Fair Exchange

Todomusica, PopKomm Organizers Join Forces

BY HOWELL LLEWELLYN

MADRID—The founders of Spain's Todomusica trade fair are hoping to turn the event into a truly international Latino one by next year, after inking a deal with the organizers of the long-established PopKomm event held annually in Cologne, Germany.

Todomusica director Rafael Revert and PopKomm director Uli Gieseler have agreed to exchange information, stands, and promotion at each other's fairs. Todomusica will have an information stand at PopKomm, which takes place Aug. 16-18, and PopKomm will

be present during Todomusica's extravaganza, set for Sept. 13-16 in the southern Spanish city of Seville.

In the mid-1980s, Revert and fellow Todomusica executive Fernando

Salaverri helped found Spain's first FM music radio network, Cadena SER's Los 40 Principales, which is now the country's top 40 audience leader.

Revert says collaboration with PopKomm will mean that in 2001 the two entities will jointly organize Todomusica in Seville as an authentic international Latino music fair. Next year, Todomusica will be held the first year.

(Continued on page 53)



REVERT

Japan's Avex Label Plans Online Expansion Abroad

BY RAJ N. MAHTANI

TOKYO—Avex Network, the online offshoot of Avex, Japan's biggest independent label, is planning to expand its domestic Internet-based music delivery business into overseas markets.

Currently, Avex Network operates @Music, an online music store offering digital downloads to Japanese residents only on its www.avex.jp Web site. The service, which launched April 23, offers downloadable files—by Avex domestic acts and international acts signed directly to the label—in Sony's ATRAC 3 and Liquid Audio formats at an average price of 350 yen (\$3.30) per song.

Confirming the company's plans for international expansion, Avex Network director Masakatsu Ueda says, "At this stage, we intend to use the Internet to promote our brand abroad

and then to promote our artists. Our online music delivery business will be launched afterward."

That initial phase, due to go online within the next few weeks, will involve targeting U.S. listeners by making available a 20-minute streaming program featuring Avex artists on the

Avex network
<http://www.avexnetwork.jp>

online station "Tokyo FM At New York" (tokyo.fm.newyork.com) on the site operated by the leading Japanese FM station of that name.

Broadcast from New York, the Avex show will be updated on a weekly basis and archived on the site to allow listeners access to previous editions. In addition to the Avex tracks,

are concerned that the level of competition in the music industry could lead to some companies becoming "gatekeepers" to the Internet or mobile services by dictating the terms for online music distribution at a global level.

In a bid to allay those fears, Impala is calling on the European Commission—the European Union's legislative arm—to protect the "formidable opportunity represented by new delivery means to compete on distribution." The trade body says the commission should enforce strict

rules on the proposed mergers to ensure that competition rules are applied in relation to promoting technical and market developments.

Among the conditions Impala is seeking are guarantees that access to Internet and cable will not be restricted; music will not be used as a loss leader; predatory pricing to attract Internet wireless application protocol (WAP), or cable subscribers will not be permitted; and proprietary encryption and watermarking systems will not be allowed on the new delivery system.

In its position paper, Impala notes, "Upon completion of the transaction, it is estimated that AOL/Warner/EMI will own about one-third of the music rights—English-language music copyrights. The control of such a vast

(Continued on page 55)

it would feature other content designed to introduce Japan's music scene and Japanese youth culture to listeners in America. It will be available in English- and Chinese-language formats, in addition to Japanese.

According to Ueda, the actual launch date and name of the international digital-download service has yet to be decided, although he confirms that negotiations with Liquid Audio and U.S.-based download Web site Listen.com are under way. Eventually, the service is expected to be made available through an Avex Network Web site.

Avex Network is 51% owned by Avex, with the remaining equity split among 10 other firms. Avex has already said that it plans to make DVD, video, and game software available via the www.avexnet.jp site (Billboard, April 8).



HIT OF THE WORLD

CONTINUED

EUROCHART (98/1/100)

THIS WEEK	LAST WEEK	SINGLES
1	1	THE REAL SLIM SHADY (EMINEM) INTERSCOPE
2	4	I'M OUTTA LOVE ANASTACIA (S&W)
3	3	FREESTYLE BONJUM MCS (JIVE)
4	5	IT'S MY LIFE BOB JOJO (UNIVERSAL)
5	6	IT FEELS SO GOOD SONIQUE (UNIVERSAL)
6	7	CEI SOREELS LA YANICKA (SONY)
7	8	TAKE A LOOK AROUND LIMP BIZKIT (UNIVERSAL)
8	9	TRY AGAIN ALTAIYA FAYE (SONY)
9	10	BREATHLESS THE CORRS (ASYLUM/ATLANTIC)
10	11	MARIA MARIA SANTANA (ARISTA)
11	12	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
12	13	BOB JOJO CRUISE (UNIVERSAL)
13	14	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
14	15	SANTANA SUPERNATURAL (ARISTA)
15	16	BRITNEY SPEARS OOPS!... I DID IT AGAIN (JIVE)
16	17	B.B. KING & ERIC CLAPTON RIDING WITH THE WIND (JIVE)
17	18	MO'NIE PLAY MISS (SONY)
18	19	WHITNEY HOUSTON WHITNEY THE GREATEST HITS (ARISTA)
19	20	SOUNDTRACK IMPOSSIBLE 2 (HOLLYWOOD) (COLUMBIA)
20	21	MO'NIE PLAY MISS (SONY)
21	22	MO'NIE PLAY MISS (SONY)
22	23	MO'NIE PLAY MISS (SONY)
23	24	MO'NIE PLAY MISS (SONY)
24	25	MO'NIE PLAY MISS (SONY)
25	26	MO'NIE PLAY MISS (SONY)
26	27	MO'NIE PLAY MISS (SONY)
27	28	MO'NIE PLAY MISS (SONY)
28	29	MO'NIE PLAY MISS (SONY)
29	30	MO'NIE PLAY MISS (SONY)
30	31	MO'NIE PLAY MISS (SONY)
31	32	MO'NIE PLAY MISS (SONY)
32	33	MO'NIE PLAY MISS (SONY)
33	34	MO'NIE PLAY MISS (SONY)
34	35	MO'NIE PLAY MISS (SONY)
35	36	MO'NIE PLAY MISS (SONY)
36	37	MO'NIE PLAY MISS (SONY)
37	38	MO'NIE PLAY MISS (SONY)
38	39	MO'NIE PLAY MISS (SONY)
39	40	MO'NIE PLAY MISS (SONY)
40	41	MO'NIE PLAY MISS (SONY)
41	42	MO'NIE PLAY MISS (SONY)
42	43	MO'NIE PLAY MISS (SONY)
43	44	MO'NIE PLAY MISS (SONY)
44	45	MO'NIE PLAY MISS (SONY)
45	46	MO'NIE PLAY MISS (SONY)
46	47	MO'NIE PLAY MISS (SONY)
47	48	MO'NIE PLAY MISS (SONY)
48	49	MO'NIE PLAY MISS (SONY)
49	50	MO'NIE PLAY MISS (SONY)
50	51	MO'NIE PLAY MISS (SONY)
51	52	MO'NIE PLAY MISS (SONY)
52	53	MO'NIE PLAY MISS (SONY)
53	54	MO'NIE PLAY MISS (SONY)
54	55	MO'NIE PLAY MISS (SONY)
55	56	MO'NIE PLAY MISS (SONY)
56	57	MO'NIE PLAY MISS (SONY)
57	58	MO'NIE PLAY MISS (SONY)
58	59	MO'NIE PLAY MISS (SONY)
59	60	MO'NIE PLAY MISS (SONY)
60	61	MO'NIE PLAY MISS (SONY)
61	62	MO'NIE PLAY MISS (SONY)
62	63	MO'NIE PLAY MISS (SONY)
63	64	MO'NIE PLAY MISS (SONY)
64	65	MO'NIE PLAY MISS (SONY)
65	66	MO'NIE PLAY MISS (SONY)
66	67	MO'NIE PLAY MISS (SONY)
67	68	MO'NIE PLAY MISS (SONY)
68	69	MO'NIE PLAY MISS (SONY)
69	70	MO'NIE PLAY MISS (SONY)
70	71	MO'NIE PLAY MISS (SONY)
71	72	MO'NIE PLAY MISS (SONY)
72	73	MO'NIE PLAY MISS (SONY)
73	74	MO'NIE PLAY MISS (SONY)
74	75	MO'NIE PLAY MISS (SONY)
75	76	MO'NIE PLAY MISS (SONY)
76	77	MO'NIE PLAY MISS (SONY)
77	78	MO'NIE PLAY MISS (SONY)
78	79	MO'NIE PLAY MISS (SONY)
79	80	MO'NIE PLAY MISS (SONY)
80	81	MO'NIE PLAY MISS (SONY)
81	82	MO'NIE PLAY MISS (SONY)
82	83	MO'NIE PLAY MISS (SONY)
83	84	MO'NIE PLAY MISS (SONY)
84	85	MO'NIE PLAY MISS (SONY)
85	86	MO'NIE PLAY MISS (SONY)
86	87	MO'NIE PLAY MISS (SONY)
87	88	MO'NIE PLAY MISS (SONY)
88	89	MO'NIE PLAY MISS (SONY)
89	90	MO'NIE PLAY MISS (SONY)
90	91	MO'NIE PLAY MISS (SONY)
91	92	MO'NIE PLAY MISS (SONY)
92	93	MO'NIE PLAY MISS (SONY)
93	94	MO'NIE PLAY MISS (SONY)
94	95	MO'NIE PLAY MISS (SONY)
95	96	MO'NIE PLAY MISS (SONY)
96	97	MO'NIE PLAY MISS (SONY)
97	98	MO'NIE PLAY MISS (SONY)
98	99	MO'NIE PLAY MISS (SONY)
99	100	MO'NIE PLAY MISS (SONY)

MALAYSIA (RM) 07/04/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	SOUNDTRACK IMPOSSIBLE 2 (HOLLYWOOD) (COLUMBIA)
2	2	WESTLIFE SPECIAL EDITION (JIVE)
3	3	"N SYNC NO STRINGS ATTACHED (JIVE)
4	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN (JIVE)
5	5	BOB JOJO CRUISE (UNIVERSAL)
6	6	VARIOUS ARTISTS FOREVERMORE (WARNER)
7	7	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
8	8	WHITNEY HOUSTON WHITNEY THE GREATEST HITS (ARISTA)
9	9	HELIX ALICE DEE (JIVE)
10	10	AGU & ANNU WE'RE FAMILY (JIVE)

IRELAND (IRMA/Chart-Track) 07/24/00

THIS WEEK	LAST WEEK	SINGLES
1	1	THE REAL SLIM SHADY (EMINEM) INTERSCOPE
2	2	IT'S A ROLLERCOASTER (ROMAN KEATING) POLYGRAM
3	3	SANDSTORM (GARRAGE INC.)
4	4	BREATHLESS THE CORRS (ASYLUM/ATLANTIC)
5	5	GOTTA TELL YOU SAMANTHA MUMBA (POLYGRAM)
6	6	WE WILL ROCK YOU (THE QUEEN) RCA
7	7	MY LIFE BOB JOJO (UNIVERSAL)
8	8	7 DAYS CRAZY DAVID MURPHY
9	9	YELLOW COLLEGE (YELLOW)
10	10	WALL I EVER ALICE DEE (JIVE)
THIS WEEK	LAST WEEK	ALBUMS
1	1	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
3	3	DAVID GRAY WHITE LADDER (JIVE)
4	4	DAVID GRAY WHITE LADDER (JIVE)
5	5	DAVID GRAY WHITE LADDER (JIVE)
6	6	MO'NIE PLAY MISS (SONY)
7	7	COLLEGE PARACHUTES (PARACHUTE)
8	8	WHITNEY HOUSTON WHITNEY THE GREATEST HITS (ARISTA)
9	9	HELIX ALICE DEE (JIVE)
10	10	THE CORRS TALK ON CORNERS (ASYLUM/ATLANTIC)
11	11	TOM JONES RELIGIO (JIVE)

AUSTRIA (Austrian IFPI/Charts) 10/41 07/25/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FROM THE WORLD ATC (S&W)
2	2	FREESTYLE BONJUM MCS (JIVE)
3	3	I'M OUTTA LOVE ANASTACIA (S&W)
4	4	IT'S MY LIFE BOB JOJO (UNIVERSAL)
5	5	IT FEELS SO GOOD SONIQUE (UNIVERSAL)
6	6	THE REAL SLIM SHADY (EMINEM) INTERSCOPE
7	7	CEI SOREELS LA YANICKA (SONY)
8	8	TAKE A LOOK AROUND LIMP BIZKIT (UNIVERSAL)
9	9	SINGALONGSING THE TINI (C&G)
THIS WEEK	LAST WEEK	ALBUMS
1	1	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
2	2	GRI DORSTING (L'AMOUR TOUCHEURS) (JIVE)
3	3	SOUNDTRACK IMPOSSIBLE 2 (HOLLYWOOD) (COLUMBIA)
4	4	BOB JOJO CRUISE (UNIVERSAL)
5	5	BRITNEY SPEARS OOPS!... I DID IT AGAIN (JIVE)
6	6	B.B. KING & ERIC CLAPTON RIDING WITH THE WIND (JIVE)
7	7	WHITNEY HOUSTON WHITNEY THE GREATEST HITS (ARISTA)
8	8	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
9	9	SANTANA SUPERNATURAL (ARISTA)
10	10	RED HOT CHILI PEPPERS CALIFORNIA (WARNER)

SPAIN (OFI/ELFEBI) 07/26/00

THIS WEEK	LAST WEEK	SINGLES
1	1	BOOM BOOM SONIQUE (UNIVERSAL)
2	2	YA NO QUIERO TU QUERER JOSE EL FRANCES (ARISTA)
3	3	TAKE A LOOK AROUND LIMP BIZKIT (UNIVERSAL)
4	4	CEI SOREELS LA YANICKA (SONY)
5	5	IT FEELS SO GOOD SONIQUE (UNIVERSAL)
6	6	VIVOS ARE FRIENDS LATI (POLYGRAM)
7	7	FREE AREN'T Y'LOZ GARRAGE INC.
8	8	FREESTYLE BONJUM MCS (JIVE)
9	9	BREATHLESS THE CORRS (ASYLUM/ATLANTIC)
10	10	IT'S A ROLLERCOASTER (ROMAN KEATING) POLYGRAM
THIS WEEK	LAST WEEK	ALBUMS
1	1	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
2	2	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
3	3	JOJO IGLESIA (SONY)
4	4	ESTRADA SUDIO BO BOCA (SONY)
5	5	MANA UNPLUGGED (ARISTA)
6	6	SANTANA SUPERNATURAL (ARISTA)
7	7	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
8	8	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
9	9	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
10	10	THE CORRS IN BLUE (ASYLUM/ATLANTIC)

HONG KONG (IFPI Hong Kong Group) 07/23/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	HEAVENLY CREATIONS (JIVE)
2	2	HEAVENLY CREATIONS (JIVE)
3	3	HEAVENLY CREATIONS (JIVE)
4	4	HEAVENLY CREATIONS (JIVE)
5	5	HEAVENLY CREATIONS (JIVE)
6	6	HEAVENLY CREATIONS (JIVE)
7	7	HEAVENLY CREATIONS (JIVE)
8	8	HEAVENLY CREATIONS (JIVE)
9	9	HEAVENLY CREATIONS (JIVE)
10	10	HEAVENLY CREATIONS (JIVE)

BELGIUM/FLANDERS (Phemini) 06/24/00

THIS WEEK	LAST WEEK	SINGLES
1	1	TURN THE TIDE (JIVE)
2	2	TURN THE TIDE (JIVE)
3	3	TURN THE TIDE (JIVE)
4	4	TURN THE TIDE (JIVE)
5	5	TURN THE TIDE (JIVE)
6	6	TURN THE TIDE (JIVE)
7	7	TURN THE TIDE (JIVE)
8	8	TURN THE TIDE (JIVE)
9	9	TURN THE TIDE (JIVE)
10	10	TURN THE TIDE (JIVE)
THIS WEEK	LAST WEEK	ALBUMS
1	1	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
2	2	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
3	3	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
4	4	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
5	5	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
6	6	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
7	7	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
8	8	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
9	9	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
10	10	THE CORRS IN BLUE (ASYLUM/ATLANTIC)

SWITZERLAND (Media Control Switzerland) 06/26/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLE BONJUM MCS (JIVE)
2	2	IT FEELS SO GOOD SONIQUE (UNIVERSAL)
3	3	I'M OUTTA LOVE ANASTACIA (S&W)
4	4	FROM THE WORLD ATC (S&W)
5	5	THE REAL SLIM SHADY (EMINEM) INTERSCOPE
6	6	CEI SOREELS LA YANICKA (SONY)
7	7	IT'S MY LIFE BOB JOJO (UNIVERSAL)
8	8	LATINO LOVER L'AMOUR TOUCHEURS (JIVE)
9	9	TRY AGAIN ALTAIYA FAYE (SONY)
10	10	LET'S GET LOUD JENNIFER LOPEZ (SONY)
THIS WEEK	LAST WEEK	ALBUMS
1	1	THE CORRS IN BLUE (ASYLUM/ATLANTIC)
2	2	ANASTACIA NOT THAT KIND (SONY)
3	3	BOB JOJO CRUISE (UNIVERSAL)
4	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN (JIVE)
5	5	B.B. KING & ERIC CLAPTON RIDING WITH THE WIND (JIVE)
6	6	SOUNDTRACK IMPOSSIBLE 2 (HOLLYWOOD) (COLUMBIA)
7	7	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
8	8	SPITZ FLORENZ (ARISTA)
9	9	SANTANA SUPERNATURAL (ARISTA)
10	10	SANTANA SUPERNATURAL (ARISTA)

WORLDWIDE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

WHO OR WHAT IS Helicopter Girl? That was the question the U.K. music industry was still asking a week after the surprise short-listing of the artist's debut record among the 12 albums of the year competing for the prestigious Technics Mercury Music Prize.



HELICOPTER GIRL

National and music press overlooked "How To Steal The World" upon its release in June and record in later reviews. Radio, too, ignored the record. In fact, Helicopter Girl is Jackie Joyce, a Scottish-Ghamsian singer with a remarkable voice that lies somewhere between Eartha Kitt and Björk. Her solo album is the first release on Instant Karma, the new imprint headed by former chairman of Warner Music U.K. Rob Dickinson. "I said 'No' when I was first asked to make the album because I wanted to train as a holistic therapist. I don't regard music as my full-time career," Helicopter Girl says. She eventually agreed to sign with Dickinson on the condition that she would not be expected to tour. However, she plays a one-off gig at London's Hammersmith on Sept. 5 in advance of the Mercury prize ceremony on Sept. 12.

NIGEL WILLIAMSON

try entertainers title and guitarist Nash Chambers (EMI) as producer of the year. The CMAA thanked Max Ellis Marketing with the industry achiever trophy for its work in establishing the association as a significant force. Other winners were EMI Music (record company of the year), Warner/Chappell Music (publishing company), Tamworth-based Lindsay Butler Studios (independent record company), Ross Wood (video director), St. Mary's Sound Center (retailer), and John Nutting of ABC Radio's national "Saturday Night Country" program (media achiever).

CHRISTINE ELIZIER

S.O.A.P. IS READY to clean up again with a follow-up to its 1998 Sony hit debut, "Not Like Other Girls." The Danish sister duo, Heidi and Line Sørensen, are currently in the studio working on a new album for release in early fall. The new material was written by the sisters in collaboration with veteran rapper and composer Rønne, who is producing the music with his crew, the Schack. A spokesman for Sony describes the material as "pure happy pop" but laced this time with some emotional ballads. "Not Like Other Girls" spawned the hit singles "This Is How We Party," "Ladidi Ladidi," and "Stand By You," earning the girls two Dansk Grammys for best new act and best pop album. It sold 1.5 million units worldwide, and the sisters toured twice in the U.S., Japan, Australia, and Europe. "S.O.A.P. Is In The Air," the first single from the as-yet-untilled new album, will go to radio and retail at the end of the summer.

CHARLES PERRO

FLAMENCO HAS LONG attracted jazz musicians, from Miles Davis to Chick Corea, and the duo's own jazz-influenced take on jazz is its jealously guarded tradition has only occurred recently. Flutist/saxophonist Jorge Pardo and pianist Chano Domínguez are responsible for bringing this graying fusion to maximum expression on several previous albums. Their latest CDs are no exception. From Pardo, veteran of Paco de Lucía's pioneering group and one of the biggest exponents of flamenco jazz, comes "El Concierto De Sevilla" (Navarre Music), a live trio date with bassist Carlos Benavente and percussionist Tito Geraldito, both essential figures in the evolution of new flamenco. The beautiful "Imani" from Domínguez's trio is further proof that jazz can express flamenco's complex rhythms and profound emotions and that flamenco is a tradition open to change.

TERRY HERNE

TROY CASSAR-DALEY (Sony) picked up his third country music entitlement of the year trophy at the Country Music Assn. of Australia (CMAA) Achiever Awards July 24 in Sydney's Star City. Lee Kernaghan (ABC/EMI) took the photographic performance company of Australia award for 1999's most broadcast country artist. Other artist winners were vocal duo the Crosby Sisters (independent) for the inaugural independent coun-

THE WATERBOYS have re-formed for a comeback album and tour. Newly signed to RCA, the group, which enjoyed great success in the '80s with their pop-influenced take on rock and "Fireharden's Blues," releases "A Sea Under The Weary Land" on Sept. 18, preceded by the single "Is She Conscious?" on Sept. 4. It's the first album since 1993's "Dream Harder," following which Waterboys main man Mike Scott embarked on a solo career. The new lineup also includes original member Anthony Thistlethwaite. A 12-date U.K. tour is planned for October.

ADAM WILLIAMSON

THAT BEACON of independent jazz, the U.K.-based label Ninja Tune, celebrates its 10th anniversary in September with the 45-track triple-CD "Xen Yutsu." The compilation will coincide with a European tour by a package of Ninja Tune acts. Started by Coleford duo Matt Black and Jon More in 1990, the label has stuck doggedly to its original manifesto—to put out music that it likes—and has managed to grow from year to year. It currently has a roster of some 33 acts, including Koket, Mr. Scruff, Amon Tobin, Kid Koala, and the Herbaliser. Ninja has also just signed a deal to distribute the output of U.S. label Quannum outside Japan and the U.S. "We've grown up, and we feel we're capable of handling the extra work," says Ninja label manager Peter Quicke.

GARY SMITH

Norwegian Web Music Firm Freefretx Plans To Launch Throughout Europe

BY KAI R. LOFTUS

OSLO—When an employee of a record company hands in his or her resignation notice these days, chances are that the world of dot-coms—and, often, their related stock options—has attracted another convert.

Elisabeth Riksen is the newly appointed country manager (Norway) of the Oslo-based Freefretx LLC, a streaming/download company owned by private investors and registered in Minneapolis. She exudes the enthusiasm of the newly converted, quipping, "It's a lot more exciting than I had hoped for—I only thought it was going to be interesting."

Riksen is a former European promotions coordinator with Elektra Entertainment in London and A&R manager with Warner Music in Norway.

Later this year, Freefretx will open offices and localized Web sites in Sweden and Denmark, at which point the executives running the company's Scandinavian operations will include another two refugees from major labels: Mauritz Barwowski in Stockholm (previously marketing manager for BMG in Warsaw) and Morten in Copenhagen (formerly with Rambam, a Sony Music-affiliated label there).

"Warner is a good company, but there's a world of difference here—everything's more flexible and immediate. Things take time at a major label, where there often are international guidelines and considerations that don't necessarily relate to your own country that must be met," says Riksen.

Despite the seemingly "sacrilegious" overtones of the Freefretx name, the company has concluded that the Net is the best distribution platform of the international majors and London-based digital rights management company MODE International.

The site, which offers promotional streamings and both free and priced downloads from signed and unsigned artists, plans to launch in Finland, the U.K., Germany, France, and Spain next year. Riksen reports to Lars Kilevold, who co-founded the company in August last year and owns more than 50% of the shares with fellow investors David Gjester, notes, "We're creating an infrastructure which makes it as cost-efficient and reasonable to start up companies in other territories."

"We have our operations on income that's not coming until a while later. Next year we're probably not going to spend more than 40 million Norwegian kroner [\$5 million] as we will not be spending any money on marketing or other money-draining activities," he says, without agreeing to disclose revenue.

Among the current terms avail-

able on Freefretx's Norwegian site—which, according to Riksen, attracts 120,000 weekly page views—are Craig David's "Fill Me In" (edee), Anneli Drecker's "All I Know" (EMI), Nils Petter Mølvær (ECM), Multieye's "The Banger (La La)" (Warner), and Opus X's "Loving You Girl" (Sony).

Not only has the site been widely embraced by consumers, but radio stations are also dropping by to discover new music. The unsigned band Fourtuneheads reached No. 23 on the Music Control-

compil Norwegian national airplay chart Hit 40 after having their track "Drop Of Water" downloaded and played by a range of stations there.

According to Freefretx, Multieye's "The Banger" has been streamed by 6,000 people in three days, while Opus X track "Loving You Girl" was streamed by 4,000 people in one week and downloaded for free by 1,500 people during a limited two-day campaign.

Sony Music marketing manager for local repertoire Cato Ingebreten says that such figures represent "an honest reaction

from consumers." He adds, "We placed the Opus X song with Freefretx the same day as we mailed it to radio, and this is an indication of whether we have a hit. I'm not at all afraid of Freefretx (Opus X's members) themselves are young—they're 22 and 29 years old—and look at this as a natural part of their own and young people's lifestyle."

Adds Riksen, "At Warner, we made a deal with Freefretx for [R&B songstress] Noora and [rap/hip-hop duo] Multieye without saying, 'Wow, we're going to do this forever.' But Freefretx has developed a lot since [the beginning of 2000] and has a lot more to offer the labels. We also want A&Rs and booking agents to look at this as a natural source for talent."

Reportedly from the major labels is normally offered in the form of promotional streamings, but they can also choose to make arrangements for free, time-limited downloads.

A CD compilation featuring the 18 most-downloaded tracks to date by unsigned bands from the Norwegian Freefretx site is being planned. Riksen says she has not yet been struck. In addition, transactional links to traditional and online merchants are to be provided.

Virgin Mega.com's Site Will Target The U.K., France, Japan

BY KAI R. LOFTUS

NEW YORK—When Virgin Megastore goes online in the U.K. and France next year, the merchant is confident that it will attract a substantial portion of the masses who don't—or can't—visit its outlets on Oxford Street, the Champs-Élysées, or Shinjuku.

Glen Ward is the Los Angeles-based president/CEO of the Virgin Entertainment Group-owned retailer's online arm, VirginMega.com. He says that Virgin has picked up much valuable experience since its online launch in the U.S. last year, ago, particularly in identifying different behavior between online and offline customers.

"Some people don't have time to go [to music] stores," says Ward, "but they're still very passionate about music, and they're often searching for more obscure back catalog. Those who are buying music on VirginMega.com site in the U.S. are older [than the offline customers], and they tend to spend more money."

One main goal for Virgin E-commerce, he adds, is to replicate

the shopping experience customers get from visiting such megastores as those in London, Paris, or Tokyo. Located versions of Webster Radio Free Virgin and download site JamCast are being installed on the British, French, and Japanese Web sites.

The U.K. site will go online "within two to three months," he adds, with the French site due to bow before the end of this year. "The Japanese version will launch 'by springtime next year.'"

Virgin already operates a Japanese site, at virginmegasite.co.jp, but it is non-transactional, offering only news, information, charts, and Mega Station (a 24-hour music channel). According to Ward, while there are 600,000 titles available on the U.K., U.S., French, and Japanese sites will offer "well over 1 million titles when we launch."

Virgin is planning to set up its own fulfillment procedures in London and Paris. An arrangement for the Japanese market had not been settled by press time.

newsline...

THE MERGER AMONG Vivendi, Seagram, and Canal+ was cleared July 26 by French broadcasting authority the CSA after a week of negotiations. However, the merger still awaits clearance from European Union and U.S. regulators. The CSA had claimed that the original proposal submitted by Canal+ and Vivendi did not respect French media antitrust regulations. Initially, Canal+ assets were to be integrated into the merged company. At the CSA's request, Vivendi modified the proposal and guaranteed Canal+ financial and editorial independence. **EMMANUEL LEGRAND**

THE GERMAN RECORD INDUSTRY may lose up to 1 billion marks (\$474 million) this year due to illegal CD copying, according to Gerd Gebhardt, chairman of trade body the German Phonographic Academy and president of Warner Music, central and northern Germany. Sales of CDs in Germany are set to top 110 million units this year—up from 60 million last year, says Gebhardt. He adds that the predicted losses are likely "even if only one-third of these CDs are used for illegal music copying."

Gebhardt also voices concern that music copying is evolving into a profitable black market in Germany, harming a record industry that is already facing financial difficulties in developing new talent in the local market. According to the International Federation of the Phonographic Industry, the German music industry sold more than 210 million CDs in 1999, up 1.8%. The level of piracy was below 10%. **WOLFGANG SPAHR**

CHRISTER LUNDHOLM has been appointed managing director of Export Music Sweden (EXMS), effective Aug. 16. At EXMS, he will have responsibility for organizing the Swedish music industry's representation at music seminars and trade fairs such as MIDEM and PopKorn. He succeeds Stuart Ward, who recently became the Music Prize managing director (Billboard, April 15). Lundholm's career in the music industry dates back to the '70s. At various times he held the positions of promotion manager with Sonet, label manager at CBS Records, and marketing manager of Warner Music Sweden. More recently, he has been working in the advertising industry. In his new role, he will be using the Stockholm offices of the ad-copy-collecting society STIM, reporting to EXMS chairman Roland Sandberg. **KAI R. LOFTUS**

THE AUSTRALIAN RECORD INDUSTRY ASSN. (ARIA) has redistributed the duties of GM Jim White following his retirement July 1 after 10 years in the post (Billboard Bulletin, March 30). He had previously been GM at Australian indie label Festival Records. Under the restructured regime, finance and administration manager Lynne Small is promoted to GM of operations and finance. ARIA solicitor Cathy O'Brien's duties are expanded to include licensing and commercial contracts. Bob Morrison, marketing manager at Mega Records, becomes ARIA's marketing and information technologies manager, responsible for developing ARIA's Web site, chart information, and sponsorship opportunities. **CHRISTIE ELLIOTT**

CHANNELFY.COM, the London-based music, media, and Internet group that recently was floated on London's Alternative Investment Market (Billboard Bulletin, June 20), has teamed with national TV broadcaster Channel 4 and production company Chrysalis Television on a series of 10 live shows that will be shown on Channel 4 and Webcast at channel4.com. Mercury Music Prize-nominated acts Coldplay, Doves, Badly Drawn Boy, and the Delgados are among those confirmed to appear in the "Barfly Session" series, for which recording began at channel4's own Barfly Club Aug. 1 in London. The series will air on Channel 4 from Aug. 23, with Webcasts to follow. **LARS BRÄNDE**

JUERGEN KRAMAR, head of international A&R with Intercom/EMI in Stuttgart, Germany, for the past two decades, has joined Koch Records in Munich as VP of international A&R. At Intercom/EMI, Kramar was responsible for signing third-party deals with a number of labels, including Mute, XL Recordings, and Cheeky Records. He was also instrumental in breaking such acts as Depeche Mode, Erasure, Nick Cave, Right Said Fred, LeAnn Rimes, Prodigy, and Faithless in Germany. Kramar reports to Koch Records managing director Robert Koch. **ELLIE WEINERT**

BERNOLD SCHMIDT has been named managing director of the Hamburg-based affiliate of dance-oriented download site iCrunch. Schmidt, who reports to London-based CEO David Phillips, joins the company from German label, studio, and publishing group Booya, where he was managing director. Previously, he was CEO deputy managing director for the German, U.K., and U.S. operations of BMG-affiliated label Logic Records and a New York-based assistant to BMG Entertainment chairman Michael Dornemann. **KAI R. LOFTUS**

Hallyday Sales Boost French Market

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS—A catalog campaign for Universal Music France's veteran French rocker Johnny Hallyday helped the French music market grow just under 2% in value in the first six months of 2000.

According to statistics released in Paris by labels' body SNEP, sales rose slightly more than 1.5% in value to \$2.7 billion francs (\$40 million) during the first half of 2000, compared with the same period last year. Total unit sales during the period were up 0.4% to 70.5 million. Although SNEP concedes the growth rate was "moderate," the trade group points out that it is double the figure for the same period in 1999 (0.9%).

Album sales rose 2.8% in value to 2.75 billion francs (\$39 million) during those six months; SNEP's statistics show that, within that figure, CD sales increased by 1.5 million units to \$1.3 million units (0.5%) but sales of cassettes continued to plummet. They dropped by 22.9% to 4.6 million units during the half year.

During that period, the album charts were dominated by Universal's domestic superstar Johnny Hallyday, who at one point in June had no less than 19 titles in the top 75 slots of the SNEP-endorsed sales chart. Other top domestic sellers for the period include rock band Louise Attaque (Atmosphérique),



Helène Ségarra (Orlando/East-West), Patrick Bruck (BMG), and Alain Souches (Virgin).

Single sales posted slight gains to 17.7 million units (0.7%), marking a degree of stabilization after a drop in 1999. However, SNEP says the concentration of sales on a small number of titles is continuing, just 20 singles accounted for 45% of total sales in the Jan. 1-June 30



Greece Is The Word. In Greece recently to play some live dates, Moby met local Virgin executives beneath Athens' Acropolis and was presented with a gold disc marking 15,000 units of his album "Play" (Mute). The set has now spent more than 60 weeks in the top 10 of the Greek album chart. Shown, from left, are Georges Mzale, new media manager, Chris Kordis, international manager, Gary Mariatos, financial director; Moby; Tassos Marougas, international manager; and Yannis Petridis, managing director.

FAIR EXCHANGE

(Continued from page 19)

week of October, which is more "date-friendly" for the music industry.

Spain needs its own annual Latino music trade fair, and the inaugural event last year showed that it is a feasible option," says Revert. "But we need to internationalize it, and PopKorn has made clear its interest in helping to organize a Latino music event."

Revert says Seville was chosen before Madrid or Barcelona because "it is strategically located between Africa, America, and Europe, making it a marvelous crossroads and meeting point for diverse cultures—Mediterranean, Latino, and European."

Cuban record label BIS is sending a large team to Tokushima. Prior to that, 15 Cuban specialists are to attend PopKorn, reportedly led by the country's culture minister, Abel Prieto. A number of U.S. indie labels have previously booked acts to Tokushima.

Among the acts appearing at Tokushima are Raul, a Spanish singer who is currently at No. 3 on the country's albums chart with "Sueño Sin Bordes," and from O'Hara, which has sold 250,000 units. Other big-selling Spanish acts—Camela, Maita Vende Cá, and Yolanda Ramos—will perform. This year's fair coincides in time with Seville's Flamenca Biennial, a magnet on Spain's live flamenca calendar.

period. In the albums market, by contrast, the 20 best-selling albums represented only 18.7% of total sales. That in itself was a large increase over the same period of 1999, during which the top 20 albums took 9.9% of units.

Local repertoire represented 57.5% of total sales, up 2% from 1999. SNEP director general Hervé Rony notes that during the first half of the year, "domestic repertoire did very well, with solid sales spread across a wide range of titles." Rony claims that France can now claim to be the European country where the share of local repertoire is the highest.

Polydor Germany Taps Into Teenage Zeitgeist

BY WOLFGANG SPAHR

HAMBURG—Over the past two years, Polydor here has successfully transformed its image from being one of Germany's most solid record labels into a vibrant, youthful one.

It's a transformation that mirrors a change at the company's sister label in the U.K., and it's also one that has been achieved largely without having to resort to expensive marketing or PR campaigns. With little ballroom, managing director Jörg Hellwig has converted Polydor, synonymous for decades with the German mainstream—notably with musicals and domestic pop acts—into a prime source of dance and pop hits.

Key to this has been the efforts of the six-strong staff at the label's Zeitzentrale imprint, launched in April 1998. Since then, what's clearly one of the hottest creative kitchens in the German market has consistently come up with a hit recipe that has made Polydor attractive to young target groups again. The latest example has come with the overnight success of pop/dance vocalist Alex, whose debut single "Ich Will Nur Dich" ("I Want Only You"), recently peaked at No. 3 on the German singles chart.

Alex emerged as a star from Zeitzentrale's RTL 2's "real-life" hit show "Big Brother," and in Germany, he put a group of young people, previously unknown to one another, into a sealed house over the course of 10 weeks.

Now, each viewers would vote for one person to be removed from the house until only one remained.

The Zeitzentrale team comprises A&R/marketing director Tom Bohne, A&R/product manager Tim Dobrovolsky, second level, and product assistants Tina Jacobsen, club promotions manager Michael Beer, product assistant Sonja Sinterhaud, and product manager Johannes Cordes.

By dance-oriented roster with a number of artists from outside that genre. The first few are Jay Supreme (rap), Die Profits (soul), Jennifer Davids (pop/rock), and Jody (pop).

He has targeted clubbers with a series of CD compilations, each devoted to a leading DJ under the "D&K At Work" banner. Says Bohne, "We are giving [DJs] a market role of their own, with individual compilations."

The label has also collaborated with TV broadcasters RTL and SAT 1, which play Zeitzentrale tracks on the air as "Hit 24," during the night.

By dance-oriented roster with a number of artists from outside that genre. The first few are Jay Supreme (rap), Die Profits (soul), Jennifer Davids (pop/rock), and Jody (pop).

He has targeted clubbers with a series of CD compilations, each devoted to a leading DJ under the "D&K At Work" banner. Says Bohne, "We are giving [DJs] a market role of their own, with individual compilations."

The label has also collaborated with TV broadcasters RTL and SAT 1, which play Zeitzentrale tracks on the air as "Hit 24," during the night.

By dance-oriented roster with a number of artists from outside that genre. The first few are Jay Supreme (rap), Die Profits (soul), Jennifer Davids (pop/rock), and Jody (pop).

He has targeted clubbers with a series of CD compilations, each devoted to a leading DJ under the "D&K At Work" banner. Says Bohne, "We are giving [DJs] a market role of their own, with individual compilations."

The label has also collaborated with TV broadcasters RTL and SAT 1, which play Zeitzentrale tracks on the air as "Hit 24," during the night.

Dip Continues Japan Release Schedule Cited In Unit Decline

BY RAI N. MAHTANI

TOKYO—A disappointing release schedule is being cited as a major contributor to the continuing decline of audio software production in Japan, the world's second-biggest music market.

Following disappointing figures from labels' body Recording Industry Assn. of Japan's (RIAJ) 21 member companies in January (Billboard, Jan. 12), which indicated the largest year-over-year decline in volume and sales since 1984, new RIAJ statistics for January-June show levels continuing to fall.

Manufacturing totals in January-June 2000 were 215 million units—down 3% from the corresponding period last year. The wholesale value of those units was 274 billion yen (\$2.3 billion), also representing a drop of 3%. The RIAJ statistics purely reflect the number of manufactured units of prerecorded music, rather than the record company trade shipments favored by music associations in all other major music markets.

Takao Homma, manager of the new business division at Nippon Columbia, affirms that "there weren't that many exciting releases on a continual basis this year around." In

addition to an economic recession and slow consumer spending, the well-documented enthusiasm for mobile phones among Japanese youth also continues to give cause for concern. "It's obvious members of the younger generation are paying high charges for their mobile phone usage, leaving little money for spending on purchasing or renting music," says Homma.

Demand for international repertoire continues to fall, according to the new figures. RIAJ member labels' production of CDs, tapes, and analog discs by non-Japanese acts from January-June was down 9% to 36.3 million units, with a value of 50.7 billion yen (\$465.6 million)—down 11%. For domestic repertoire, the picture was only slightly better, with production falling 2% to 31.7 million units, with a value of 223.3 billion yen (\$2 billion), a drop of 2%.

The figures also reflect a degree of uncertainty among labels over the fate of retail—and more so, sales and promotion—of their acts, ultimately their own future, Homma suggests. "Until the industry clarifies the business model for these times, I don't see the situation improving here for the next two years," he says.



release, staying there for six weeks.

The label's roster also includes techno artist Mellow Trax, alias Christian Scharrmwer, who is better known as DJ Mellow D. "I would not have thought that a track like this [the debut Zeitzentrale single] 'Phuture Vibes' would make it to No. 9 on the German singles chart," says Scharrmwer.

His album "Techno Vibes" was a German top 10 hit last year. Among Scharrmwer's labelmates are ambient/electronic outfit E Nomine, whose religious-themed top five single "Vader Unser" ("Our Father) and album "Das Testament" (The Testament)—both released in November 1999—clearly struck a collective chord with the German public, thanks in part to its use of the sampled voices of a string of leading U.S. movie stars, including Robert De Niro, Al Pacino, Jack Nicholson, Nicolas Cage, and John Travolta.

Other pop and dance successes for Zeitzentrale include second-tier Schiller, Zombi Nation, Hermes House Bank,

Trance Allstars, Nick Beat, and Tischer. The label also has a number of acts from elsewhere in Europe, such as Sweden's Ace of Base, and the U.S. duo The Love Connection.

Bohne says the Zeitzentrale initiative paid off so quickly because Hellwig guaranteed the team absolute A&R independence. Bohne adds, "He is supplying the team with the support they need."

By dance-oriented roster with a number of artists from outside that genre. The first few are Jay Supreme (rap), Die Profits (soul), Jennifer Davids (pop/rock), and Jody (pop).

He has targeted clubbers with a series of CD compilations, each devoted to a leading DJ under the "D&K At Work" banner. Says Bohne, "We are giving [DJs] a market role of their own, with individual compilations."

The label has also collaborated with TV broadcasters RTL and SAT 1, which play Zeitzentrale tracks on the air as "Hit 24," during the night.

Says Bohne, "In this way, we reach millions of potential record buyers who would normally not be open to new music."

Longstanding mainstream successes such as violinist André Rieu, tenor Andrea Bocelli, and singer Howard Cuperlo, also have a strong following, such as the Bee Gees and Abba, remain key elements of Polydor's repertoire. However, Hellwig is convinced that "with Zeitzentrale, we at Polydor have created a new 'sound' of youth" from which all of Universal will benefit."

Archives

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

BMG's Jones: 'Keep The Ball In Play'

Accomplishments, Challenges Addressed At Distributor Confab

BY ED CHRISTMAN

TORONTO—BMG Distribution converged July 8-14 here at the Sheraton Centre not only to celebrate the company's emergence as a U.S. industry power yielding considerable market-share clout but to ensure that the company continues to meet the challenges of a drastically changing marketplace.



JONES

That was the message delivered by Pete Jones, president/CEO of BMG Distribution, in his keynote address at the convention, which was themed "Keep the ball in play."

"I think of the moving ball as change," Jones told the BMG Distribution staff. "We need to manage it successfully in order to achieve our collective goals. Keep the ball in play for all of our sakes."

While later in the speech Jones would outline the many challenges and opportunities facing the company, he said that an appropriate way to kick off the convention would be to talk in the glory of the company's accom-

plishments since the last convention, which was held January 1999 in San Diego. He then unleashed a torrent of statistics, while advising BMG staffers to "let these numbers roll over you like warm Hawaiian waves."

Among the accomplishments he reeled off was that since San Diego, BMG has shipped, for 31 albums, at



least 1 million units each, three of which have shipped more than 10 million. Also, he noted, 58 albums have been certified gold, representing 107 million shipments, compared with the 49 albums that were certified gold, representing 71.5 million shipments, during the time between the San Diego convention and the previous one held July 1997 in New York.

In breaking the company numbers out by the last four of BMG's fiscal years, he noted that in the 1999-2000 fiscal year, which ended June 30, BMG Distribution scanned 134 million units,

of which 109 million were current. In the previous year, 1998-99, the company scanned 98 million, of which 75 million units were current; in the year before that, the company scanned 82 million units, of which 60 million were current. In 1996-97, the company scanned 69 million, of which 47 million were current.

Since 1996-97, the company's scans have increased 182%, vs. an industry gain of 49% in scans, he pointed out.

After spending nearly 10 minutes listing the company's accomplishments via statistics, he stated that the company had "faced and successfully managed change."

But he pointed out that the company was about to confront more changes—within the company in the street, and on the Internet.

Within BMG, he noted, there are the recent consolidations at the RCA Music Group and RCA Label Group, the change in leadership at Arista, and the anticipation of working again with former Arista president Clive Davis at his new label, Davis Entertainment. If a deal is successfully struck by BMG Entertainment.

Jones paid homage to Jive, where, he noted, "the only changes have been get hot and more diverse."

Talking about where the company is going, he noted that it was time "for a fresh start." To emphasize that, he shaved off his beard, a Jones signature that he had been sporting for more than 20 years, including the convention's opening-night party and at breakfast the next morning. Just prior to his speech.

His second area of change and great challenge will be in the street," Jones said, where there likely will be serious implications due to the elimination of the majors' minimum-advertised-price (MAP) policies, which was decreed by the Federal Trade Commission. "I am an eternal optimist, but in the interim we will need to manage once again a marketplace changing—but not necessarily for the better," he said. "We have been down this path before. We're going down it again, in my view."

The third area of change would be to manage new technology and the Internet, which are "developing in ways both cosmic and revolutionary."

But while leaving the bulk of that to BMG chief marketing officer/president of new technology Kevin Conroy, who spoke later in the convention, Jones wondered, "Will Napster and Wrapper (the video Web site), in place of MAPster, put us in the crusher?"

The convention also had a number of product presentations, including lengthy ones from the company's

(Continued on page 57)

Video Gamers Debate Packaging, Ratings

BY STEVE TRAIMAN

LAKE BUENA VISTA, Fla.—Highlights of the first Executive Summit for video and computer game retailers and vendors included encouraging first-half sales reports, a joint retailer/publisher proposal for standardized computer game packaging, and anti-violence initiatives.

About 200 people were on hand for the Interactive Entertainment Merchants Assn. (IEMA) event, July 18-21 at the Walt Disney World Contemporary Resort here.

"The feedback from retailers and manufacturer members of IDSA [Interactive Digital Software Assn.] was very positive," said Hal Halpin, CEO of Cyberactive Publishing and president of the IEMA, who also helped create the event.

"Everyone who took advantage of the one-on-one meetings came away with a much better plan for the vital fourth quarter. A number of key dealers intended to let their absent vendors know what they missed."

Following the highlights from five key panel discussions and presentations,

First-half industry sales were up 14% to \$2.26 billion, from \$2.015 billion in the same period last year, according to Ilene Haas, director of interactive entertainment for the NPD Group, which tracks point-of-sale transactions. For software, console video game sales were up 18%, while PC/Macintosh computer game sales rose 6%. This puts the industry on track to top last year's record \$7.2 billion revenue for software, hardware and accessories.

On the video game rental side, first-half revenue was up 6%, although turns were down 18%, reported Eric Crawford, research director for the Video Software Dealers Assn. (VSDA). "This was due to a higher average rental price for a longer rental period on the new DVDs and traditional VHS tapes," he said. Last year, the rental revenue topped \$1 billion, while sell-through hit \$8 billion.

With the typical overpriced "air box" for computer software one of the most debated issues in the industry, an IEMA proposal for a standardized

package got a lot of attention and comment. Based on input from IEMA board members—whose stores account for about 70% of total volume—and a number of leading vendors, IEMA VP Len Ciccirotto offered a proposal. "Consensus is for a 5½-inch-wide by 7½-inch-high box with a depth of 1½ or 2½ inches to accommodate multiple discs and a strategy guide," he said.

While IEMA also proposed a January introduction for the new box, most attendees believed it would take longer to come up with a broad agreement. Source-tagging to prevent shoplifting of the smaller package was a key concern of John Walburn, Target senior buyer, among others.

IDSA president Doug Lowenstein said, "We'll be working closely with IEMA on this important issue and expect to have a joint meeting in September to work out a satisfactory approach to a standardized package."

Violence in interactive media was addressed forcefully in recognition of the growing amount of proposed legislation at the federal, state, and municipal levels to limit sales and availability of "violent" games.

"Our industry was the first to self-regulate itself with an enforceable ratings code," noted Dr. Arthur Fober, president of the Entertainment Software Ratings Board (ESRB).

Gail Mariels, IDSA senior VP and general counsel, recalled that "our industry became a scapegoat almost immediately after the Columbine incident last year. We really need retailer involvement in actively fighting at this growing number of legislative hearings and consumer education at the store level."

VSDA president Bo Anderson reviewed the success of retailer efforts in the trade organization's Pledge to Parents program.

IEMA's Ciccirotto outlined a recommended program for its retail members and publishers that includes standardized, prominent

(Continued on next page)

CONVENTION CAPSULES

The following events occurred during the BMG Convention, which ran July 8-14 at the Sheraton Centre hotel in Toronto.

NAME GAME: BMG Distribution president Pete Jones is widely known for his name game at every convention, where time is set aside for him to name everyone in the company. This year, Jones, who has yet to trip up in the amusing feat, chose to forgo that exercise and instead had plaques sent to each staffer commemorating the company's victory as the National Assn. of Recording Merchandisers' distributor of the year. The award was presented at the trade group's convention in March.

DURING THE BEYOND PRODUCT PRESENTATION: James Michael turned in a rocking set. In the first half of next year, it was announced, the label expects to have new albums from Blondie and the Go-Go's.

AT THE V2 PRESENTATION: label president Richard Sanders acknowledged that the label had undergone some changes but had come out stronger and more focused. He said the label is intent in succeeding in two areas: electronics dance music and rock.

BMG LATINO announced that it would release a Spanish album from Christina Aguilera Sept. 12, featuring six brand-new songs and six Spanish versions of her hits. The product presentation closed with a performance by Los Trio, which has an album coming in October.

OTHER ACTS that performed at the convention included, at the opening-night party, Love Inc. and JackSoul, which both record for BMG Canada label ViK Recordings, and the Cirque De Soleil. Also, Mistia Briz from Logic Records and H+SO, played on opening day. On July 9 at the evening showcase, the convention was treated to a performance by American Pie. The next night featured performances by Sylane and Peter Pablo from Jive, followed by rocking sets from Jack Lukeman (Razor & Tie) and Corrosion Of Conformity (CMC). Earlier in the day, Dar Williams had closed the Razor & Tie product presentation.

newslines...

VIRGIN ENTERTAINMENT GROUP has relaunched its E-commerce site, *Virgin Megastore Online* (virginmegastore.com). The site—powered by Pituanga Inc., an E-commerce site development company and Virgin equity partner—features a new search engine, a new navigation interface, and proprietary editorial content.

JIMMY AND DOUG'S FARMHOUSE.COM, a Universal Music Group subsidiary, has entered into a cross-promotion deal with Volkswagen of America. Under the arrangement, Volkswagen will become the exclusive car manufacturer sponsor for both the *Farmhouse Website* and the TV show. In exchange, five customized Volkswagen New Beetles equipped with cameras and wireless technology will tour the country to promote *Farmhouse*. The cars will be driven by Farmhouse A&R representatives, and the tour will be featured on the show and online. Viewers will be able to track the progress of the tour online and communicate with the drivers via E-mail.

CO WAREHOUSE reports that its Garnet Avenue store in San Diego became the first in the company's history to post 12-month sales in excess of \$1 million. According to the company's stores in Plano, Texas; Cape Girardeau, Mo.; Springfield, Mo.; and Idaho Falls, Idaho, are also near the \$1 million level. Over the reporting period of June 1, 1999, to May 31, 2000, the four locations posted sales in excess of \$900,000 each.

S&M, maker of the Rio digital music player, has entered into an agreement with TTT Records to include preloaded music on selected devices from acts including Snugg Dogg & The Eastsideaz, XTC, and Sevendust. Under terms of the deal, four tracks from the label will be loaded on the digital audio player S3 in co-developing with Nike, the PSA/Play 120. It is set to ship later this summer.

BARNES & NOBLE.COM reports second-quarter sales increased to \$67.4 million from \$58.2 million a year ago. The company's net loss also widened, rising to \$67.3 million, or 31 cents per share, vs. a loss of \$57.5 million, or 17 cents per share, last year. On a pro forma basis, the company lost \$59.9 million, or 27 cents per share, in the quarter. Wall Street was expecting a loss of 18 cents per share. As of June 30, Barnes & Noble.com reports \$356 million in cash and marketable securities, and no debt. The company said it has sufficient cash on hand to cover its costs, capital expenditures, and marketing initiatives for at least the next 24 months.

LIQUID AUDIO reports that second-quarter net revenue increased to \$3.5 million from \$745,000 a year ago—a gain of 364%. Its net loss also widened during the period, rising to \$7.7 million, or 35 cents per share, vs. a net loss of \$6.1 million, or 29 cents per share, a year ago. The company reports cash, cash equivalents, and short-term investments of \$144 million as of June 30, vs. \$157.5 million at the end of 1999.

CDNOW says second-quarter revenue increased slightly to \$54 million from \$53.5 million. Its net loss for the period ending June 30—which includes charges associated with the acquisitions of 2K2K and SuperBe Boom as well as its failed merger with Columbia House—totaled \$22.6 million, or 69 cents per share. The company lost \$31.7 million, or \$1.06 per share, in the second quarter of 1999.

INTERTRUST TECHNOLOGIES reports second-quarter revenue increased to \$17.1 million from \$25,400 a year ago. The net loss for the period ending June 30 increased to \$10.8 million, or 13 cents per share, from a loss of \$6.2 million, or 19 cents per share, last year.

TICKETS.COM says that net loss for the second quarter rose to \$54.9 million from \$17.3 million in the same period last year. Revenue for the period increased 16.2% to \$14.8 million.

EMUSIC reports revenue during the fourth quarter ending June 30 increased to \$3.8 million from \$51,000 a year ago. However, the company's net loss more than doubled to \$25.7 million, or 64 cents per share, from \$11.6 million, or \$1.02 per share. For the full fiscal year, EMusic reports revenue of \$6.5 million vs. \$92,000 in fiscal 1999. Its net loss, which includes the acquisition of iTunes.com, increased to \$75.9 million from \$15.1 million.

COLUMBIA RECORDS is launching a pair of promotional streaming radio stations. The stations, the Columbia Radio Network (located at columbiarecords.com) and the Rock Network (located at portrairecords.com), will be powered by MongoMusic Inc., a streaming personalization technology provider.

In other news, Tower Records will use MongoMusic's "sounds like" technology as part of a new search feature launching on the Tower site on Saturday (12).

VIDEO GAMERS DEBATE PACKAGING, RATINGS

(Continued from preceding page)

placement of the ESRB ratings code on the front and spine of all game packages, a "flash screen" introduction to every game that displays the ESRB ratings logo, active IEMA member involvement in all legislative issues, ESRB training for all store managers and employees, register prompts that alert retailers to check IDs for age, and shelf-talker counter displays and/or end caps with ESRB info brochures and ID banners.

During a panel titled "Channel Marketing Techniques For The 21st Century," retailers were urged to focus on such trade marketing techniques as market development funds from suppliers, because of the emergence of four new game platforms and less shelf space than ever before.

A quartet of leading E-commerce service providers offered their distinctive views on this expanding sector of the market in a panel on game E-tailing. Online game sales are accounted for an estimated 2% to 5%, or \$140 to \$360 million, of the \$7.2 billion 1999 total sales, according to industry research. They could reach 10% to 15%, or \$800 million, by 2001, of a projected \$8 billion market in 2001, when Nintendo Dolphin, Game Boy Advanced, and Microsoft's X-Box join Sony PlayStation 2 and Sega Dreamcast in the market.

Major online and brick-and-mortar retailers that sent representatives to the summit included Babies, Blockbuster, Circuit City,



The "PC Game Box Standardization" panel. From left, moderated moderator Tim Lyon, president of Treval Consulting; Win Stocks, senior VP of sales and marketing for Infologics; Ron Scott, executive VP for Activision; Randy Brown, VP of sales for Havas; Len Cicciotti, VP for the Interactive Entertainment Merchants Assn.; and Gary Dawson, VP of sales for Interplay. (Photo: Steve Trueman)

CompUSA, Electronic Boutique, Game Dealer, Halfcom, Hastings, Kmart, Meijers, Office Depot, Sam's Club, Shopko, Target, Toys "R Us, Toysrus.com, Urbanfitch.com, Wal-Mart, and Wherehouse.

Vendors and panel participants included Acclaim, Activision, B&B Entertainment, Bleem, Digital River, Disney Interactive, Titan

Distribution, Eldos, Electronic Arts, GameSpy Industries, GameWeek, Gathering of Developers, Gigawatt, Havas Interactive, Infologics, Interplay, Keane Interactive, LucasArts, Majesco, Mattel Interactive, Microsoft, PC Data, South Peak, Strategy Group, Take 2, Trevani Consulting, UbiSoft USA, and Vatical.

EU INDIES SEEK A LEVEL DIGITAL PLAYING FIELD

(Continued from page 19)

quantity of exclusive rights may lead to an exercise that creates antitrust barriers."

The document continues, "In a separate deal, AOL has also secured 'a preferred' provider status to Bertelsmann, another large owner of content."

The statement also tells the commission, "This notified concentration

highlights the need for major record companies to be associated with well-established Internet brands in order to be able to continue to control distribution of copyright protected goods in the online environment. It also demonstrates that music is the background for all digital content distribution, and as we move into broadband it will impact on how video and Internet are delivered."

Noting a concern about classical music being controlled by "Universal (Deutsche Grammophon/Decca) and Warner (EMI-Virgin)," Impala says, "The commission should carefully review the situation in this respect and should conclude that some assets (record labels) should be disposed of by the new entity if allowed to merge."

Impala also voices concerns about the compilations market, from which, it says, independents are largely shut out.

The document says the commission needs to establish sufficient guidelines for the music industry if other online businesses are to proceed in a fair manner.

"Music is at the forefront of the digital revolution and will determine to a very large extent future business models for other goods or services," the paper says. It adds that the media giants that are acquiring music companies should not be allowed to exercise "predatory pricing or (use) music as a loss leader to attract new subscribers, thus undermining the market value of music."

The position paper even goes as far as to demand that the giant media companies should "have to demonstrate commitment to cultural diversity by investing in the production and promotion of local European artists and thus pursuing the public interest objective of cultural diversity as enshrined in the treaty of the European Union."

The commission is currently examining the notified mergers.



Sound input on "Future Market Trends And Forecasting" was provided by, from left, moderator Andy Eddy, West Coast editor for GameWeek; Rene Haas, director of interactive entertainment for the NPD Group; Roger Lancaster, research director for PC Data; Todd Speck, VP for the Strategy Group; and Erin Crawford, research director for the Video Software Dealers Assn.

EXECUTIVE TURNTABLE

HOME VIDEO. Michael Mulvihill is promoted to VP of the content development department for New Line Home Video in Los Angeles. He was executive director of home video production.

DISTRIBUTION. EMI Music Distribution promotes Susanne Fitzsimons to market director in New York. EMI Music Distribution also promotes Gene Amoroso to market director in Boston. They were, respectively, project manager and a sales representative.

NEW MEDIA. Steven Corn is promoted to senior VP of business development and sales for LicenseMusic in Los Angeles. He was VP of business development.

Alyne Mills is named VP of corpo-



MULVHILL

HAAS

rate communications for Musicmakerm in New York. She was VP of corporate communications for Uporn Inc.

Dan Wool is named director of public relations for Express.com in Hollywood. He was director of new media accounts for mFirm Public Relations.

MUSIC VIDEO. Paul Marszalek is named VP of programming for VH1 in New York. He was operations manager for KFOG San Francisco.

Texas Music Group Rounds Up Familiar Lone Star State Figures

THE EYES OF TEXAS: Some familiar names in Texas music have banded together in a new company, Texas Music Group, which is being exclusively handled by Ryko Distribution.

Group manager is **Heinz Geissler**, formerly a partner in the Austin, Texas-based roots label **Watermelon Records** (more on that in a moment). Geissler has initiated a new label, **Lone Star Records**, as part of the new endeavor. Another component of the entity is **Antone's Records**, spearheaded by label CEO **Randy Clendennen**.

Geissler is quick to point out that Lone Star is an entirely new endeavor, unrelated to Watermelon, the label he ran in partnership with **John Kunz**, the owner of the well-known Austin retail outlet Waterloo Records.

Watermelon filed for Chapter 11 bankruptcy protection in December 1998. That case is still making its laborious way through Texas bankruptcy court, though Geissler says he hopes matters will be resolved by the end of the year. (Watermelon is also still embroiled in unresolved legal actions with Sire Music Group, its one-time distributor, and a Dallas-based company that tried to acquire the label's catalog.) Kunz is involved in Texas Music Group solely as a consultant.

Geissler acknowledges that at one point, Watermelon and Antone's were talking to each other about a partnership: "We always said 'All the big boys are merging, maybe we should, too.' Unfortunately, Watermelon ran out of oxygen."

However, the idea of a joint venture continued to appeal to Geissler and Clendenen, and thus Texas Music Group was formulated to play to their individual strengths.

"You've got Antone's for blues and R&B [releases], and Lone Star for the country music," Geissler says. A third, cooperatively run imprint under the Music Group rubric, Tres Mojitos, will feature Latin music, with an emphasis on Cuban product.

"We're trying to establish a platform for this region," Clendenen says of the partnership's overall goal.

The first releases from Texas Music Group, all Antone's titles, will hit the streets Aug. 22. They are **Pinetop Perkins'** "Live At Antone's Vol. 1," a set recorded at the Austin nightclub in July 1995 by the celebrated blues pianist; "Hot Night Tonight" by the sassy veteran R&B singer/guitarist **Barbara Lynn**; and "Clifford's Picks," an anthology of material selected and introduced by **Clifford Antone**, founder of the label and venue.

The latter release has a poignant resonance, since Antone,



by Chris Morris

a fixture of the Austin music scene for 25 years, recently entered federal prison after pleading guilty to drug trafficking charges. Texas Music Group has prepared a special interview disc on which Antone recalls his era in Austin music history with KGSR Austin PD Jody Denberg.

Other forthcoming Antone's sets are Guy Forsyth's "Steak," due

'We're trying to establish a platform for this region'

- RANDY GLENDENEN -

Sept. 26; "A To Z," a collection of previously unreleased material by singer/guitarist **Sue Foley** (who now records for Shanachie), set for Oct. 10; and "Blues Stop Knocking," a fresh collection by swamp-rocker **Lazy Lester**, also scheduled for Oct. 10. The label has also re-signed vocalist **Toni Price** and hopes to release a new album by her in early 2001.

Lone Star's first two albums, both by honky-tonker **Johnny Bush**, arrive Sept. 12. One, "Lost Highway Saloon," is a brand-new album; the other, "Johnny Bush Sings Bob Wills," was recorded a decade ago at Willie Nelson's Pedernales Studio and got lost in the shuffle during Nelson's much-publicized tussle with the Internal Revenue Service. Nelson and **Hank Thompson** both appear on the **Bob Wills** salute.

Geissler says Lone Star will also release an album by songwriter **Damon Bramblett**, whose tunes have graced recent albums by **Kelly Willis** and **Charlie Robison**, on Sept. 26.

Nothing is on the calendar yet for Tres Mojitos, though Geissler says, "We have a really big thing cooking, but it's a little early to talk about it."

The entire Antone's back catalog is now available through Ryko. This includes some tasty titles by such acts as Lou Ann Barton, Candy Kane, Omar & the Howlers, Snooky Pryor, Angela Strehli, Kim Wilson, Lavelle White, and Doug Sahm.

Geissler adds that Texas Music

Group is also planning to start a reissue imprint. "We even could start a rock label," he says.

FLAG WAVING: Some may know Deanna Varagona as a former Midwest regional saleswoman for Distribution North America (DNA). Others may know her as a multi-instrumentalist member of the uncategorizable Nashville-based band (and recent *Flag Waver*) *Lambchop*. Now, she's stepped out on her own with a debut solo release, "Tangled Messages," on the new Milwaukee-based label *Star Star Stereo*.

Varagona, who hails from eastern Tennessee, moved to Chicago after joining *Lambchop* in the early '90s. "It was devastating, because it's so much more a family than a band," she says.

She remained part of the family, however, for her DNA territory included Nashville. "Once a month, I had to go down and see my clients," she says. "I said, 'Oh, this'll work.' "

But her physical separation from the group spurred her to start working on her own. "I started getting serious about solo stuff when I moved to Chicago and all my friends were gone," Varagona

Though the eight moodily subdued tracks on her album sound all of a piece, they were recorded over a period of nearly four years in various sessions. "Goodbye Kiss," a wonderful duet with Chicago singer Chris Mills, is drawn from a still-unreleased project with vocalist Kelly Hogan; other tracks were cut in Athens, Ga., with members of the local bands Neutral Milk Hotel and Babblon.

She adds, "It's my 'Scoops' record, my **Pete Townshend** record—you know, those home demos."

Varagona exited DNA in November, which gave her added impetus to pull "Tangled Messages" together. "I said, 'OK, I'm not gonna rush into a new job' . . . I decided I'd try doing the music for a while."

She remains a full-time member of Lambchop—although the term “full time” may not apply to a band that tours as sporadically as the Nashville unit. Varagona says the band will perform at U.K. festivals in September.

On her own, Varagona intends to do some national dates in October, backed by another Chicago band from the local alt.country posess, **Rex Hobart & the Misery Boys**. For now, she remains active in her hometown, and not just on the rock scene. "I have a gospel band, too," she says. "We do old-time gospel music and spirituals."

Billboard

Top Independent Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

		ARTIST	NUMBER	SUGGESTED LIST PRICE (OR EQUIVALENT)	TITLE
1	7	THREE & MAFIA ●	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	REPTILES MIXES 173 (CD/VR 11.98/17.98)	
2	NEW	C-60			
3	29	SLIPNOT ●	ENEMY OF THE STATE	RECORDED LIVE 115 (15.98/19.98)	SLIPNOT
4	NEW	THE CONGREGATION			
5	7	VARIOUS ARTISTS	THE RETURN OF THE ROCK	RECORDED LIVE 115 (15.98/19.98)	BOOK 1
6	2	ALICE	SPIT	RECORDED LIVE 115 (15.98/19.98)	
7	24	JIMMY PAGE & THE BLACK CROWES	LIVE AT THE GARDEN	RECORDED LIVE 115 (15.98/19.98)	
8	7	VARIOUS ARTISTS	PUNK O RAMA '93	RECORDED LIVE 115 (15.98/19.98)	
9	5	MO THUGS FAMIL	THE MOTHERSHIP	RECORDED LIVE 115 (15.98/19.98)	
10	10	KENNY ROGERS ●	SHE RIDES WILD HORSES	RECORDED LIVE 115 (15.98/19.98)	
11	26	SNOOP DOGG & THE EASTSIDA ●	SNOOP DOGG PRESENTS THE EASTSIDA	RECORDED LIVE 115 (15.98/19.98)	
12	8	BROTHA LYNNCH HUNG	EBKA	RECORDED LIVE 115 (15.98/19.98)	
13	20	JOHNIE TAYLOR	GOTTA GET THE GROOVE BACK	RECORDED LIVE 115 (15.98/19.98)	
14	16	VARIOUS ARTISTS	MURDERERS & ROBBERS	RECORDED LIVE 115 (15.98/19.98)	
15	10	VARIOUS ARTISTS	REGGAE GOLD 2000	RECORDED LIVE 115 (15.98/19.98)	
16	18	TONY TOUCH	THE PIECE MAKER	RECORDED LIVE 115 (15.98/19.98)	
17	14	NOFX	PUMP UP THE VALUUM	RECORDED LIVE 115 (15.98/19.98)	
18	15	NICKELBACK	THE STATE	RECORDED LIVE 115 (15.98/19.98)	
19	13	BIG MUE	CITY OF SYRUP	RECORDED LIVE 115 (15.98/19.98)	
20	NEW	ANI DFRANCO	SWING SET (EP)	RECORDED LIVE 115 (15.98/19.98)	
21	17	KULRINT	THE STREETZ Z Z MUTHA	RECORDED LIVE 115 (15.98/19.98)	
22	15	BUMPY KNUCKLES	INDUSTRY SHAKEDOWN	RECORDED LIVE 115 (15.98/19.98)	
23	24	VARIOUS ARTISTS	SOUL TOWN FENNEL, SPINNOV	RECORDED LIVE 115 (15.98/19.98)	
24	8	STEVE EARLE	TRANSCENDENTAL BLUES	RECORDED LIVE 115 (15.98/19.98)	
25	7	BARAKGODDARD 2000'S ANTHROP	FANTASTIC VOL. 2	RECORDED LIVE 115 (15.98/19.98)	
26	22	LEVO DEWITO	N.Y.C. UNDERGROUND PART 2	RECORDED LIVE 115 (15.98/19.98)	
27	21	SOUNDTRACK	LOVE AND BASKETBALL	RECORDED LIVE 115 (15.98/19.98)	
28	24	PAUL VAN DYK	OUT THERE AND BACK	RECORDED LIVE 115 (15.98/19.98)	
29	29	JIMMY BUFFETT	HOME	RECORDED LIVE 115 (15.98/19.98)	
30	26	SASHA AND JOHN DIOGWED	COMMUNICATE	RECORDED LIVE 115 (15.98/19.98)	
31	23	YING YANG TYNIS	THUG WALKIN'	RECORDED LIVE 115 (15.98/19.98)	
32	13	VARIOUS ARTISTS	TWISTA PRESENTS LEGIT BALL THE ALBUM VOL. 1	RECORDED LIVE 115 (15.98/19.98)	
33	22	AMIEE MANN	BACHELOR NO. 2 OR THE LAST REMAINS OF THE 0000	RECORDED LIVE 115 (15.98/19.98)	
34	NEW	BAHAMADA	BB QUEEN	RECORDED LIVE 115 (15.98/19.98)	
35	7	KOOL KEITH	MATTHEW	RECORDED LIVE 115 (15.98/19.98)	
36	39	POISON	POWER TO THE PEOPLE	RECORDED LIVE 115 (15.98/19.98)	
37	NEW	BAHA MEN	WHO LET THE OGGS OUT	RECORDED LIVE 115 (15.98/19.98)	
38	NEW	VARIOUS ARTISTS	CLASSIC COUNTRY LAMP 70S	RECORDED LIVE 115 (15.98/19.98)	
39	31	REUBEN GILBERTS	TANTO TANTO	RECORDED LIVE 115 (15.98/19.98)	
40	13	VARIOUS ARTISTS	CLASSIC COUNTRY LAMP 60S	RECORDED LIVE 115 (15.98/19.98)	
41	13	VARIOUS ARTISTS	CLASSIC COUNTRY 1970 - 1974	RECORDED LIVE 115 (15.98/19.98)	
42	38	VARIOUS ARTISTS	CLASSIC COUNTRY LAMP 70S	RECORDED LIVE 115 (15.98/19.98)	
43	42	RICHARD "HUMPY" VISSION	SHUT THE F** UP AND ANCE	RECORDED LIVE 115 (15.98/19.98)	
44	NEW	JARVIS AND JIMMY VAN M	TRANCE NATION AMERICA	RECORDED LIVE 115 (15.98/19.98)	
45	14	JUAN SEBASTIAN	SECRETO DE AMOR	RECORDED LIVE 115 (15.98/19.98)	
46	NEW	CARL COX	MIXED LIVE	RECORDED LIVE 115 (15.98/19.98)	
47	6	VARIOUS ARTISTS	SLAVE HOUSE: OFF D&D CHAIN VOLUME 1: 2000	RECORDED LIVE 115 (15.98/19.98)	
48	RE-KIN	ESTEBAN	HEART OF GOLD	RECORDED LIVE 115 (15.98/19.98)	

[illegible]

Distribution Pioneer Droz On Leaving Universal

A GIANT PASSING THROUGH: Henry Droz, one of the architects of music distribution, has quietly retired from the music business, leaving his post as chairman of Universal Music and Video Distribution. His last day was July 28 (Billboard Bulletin, Aug. 2).

"Four years ago, when I came to Universal, we were at the bottom of the heap," says Droz. "But now thanks to [Seagram president/CEO] Edgar Bronfman's money and vision, our labels' great music, and [Universal Music Group chairman/CEO] Doug Morris' leadership, we are now No. 1, and that's the way I'd like to leave."

With Droz's departure, the company is now fully under the stewardship of Jim Urie, who was promoted to president this past September. Urie had come to Universal at the same time as Droz did, with the position of senior VP/GM, and, according to sources, with an understanding that he was heir apparent when the day came that Droz decided to step down. Since his promotion to president, Urie has already been running the company on a day-to-day basis, company insiders say.

Droz began his career as a salesman for the Decca Records branch in Detroit, and soon after he started his own independent distribution company, Arc. He sold that company to Troy, Mich.-based Handelman in 1962 and continued to run it for another

decade before joining WEA in 1973. The following year he was promoted to VP of sales and in 1975 was made executive VP of WEA. In 1977 he began his 16-year run as WEA president, retiring in 1993.

When you are talking about sales and distribution, Droz at WEA, along with Paul Smith, now retired from Sony Music Distribution, are often credited with shaping the modern record business.

Throughout the 1980s, WEA and Sony were generally the leaders on any issues facing distribution.

After a three-year absence since retiring from WEA, Droz was lured back into the business by Morris in 1996.

Droz says that he greatly enjoyed his latest four-year run but that now is the time to retire. He says he plans to enjoy his grandchildren and also to take a computer class.

Droz says he is leaving behind "a very strong organization" at Universal Music and Video Distribution, so "I don't think I will be missed. From middle management to upper management, they are the best in the industry."

Droz is, however, wrong about one thing. He will be missed.

CHANGES: EMI Music Distribu-

tion (EMD) has changed some of the terms for the catalog portion of its business, cutting back on extra dating. In a letter dated July 24, EMD said that effective Aug. 29, it is eliminating its three-tiered catalog program—which divided the company's catalog into top 40 best-selling catalog titles, front-line catalog, and deep catalog—and replacing it with two levels.

In the old program, front-line catalog enjoyed a 4% discount and 90 days dating. In the new business structure, full-

price catalog will still enjoy a 4% discount but will only receive an extra 30 days dating, which means that, including the normal dating of 60 days, accounts now have a total of 90 days to pay for purchases, vs. the 150 days they used to have.

Deep catalog used to carry a 6% discount and an extra 90 days dating. In the new alignment, mid-price titles now enjoy a 7% discount but only an extra 30 days dating.

In other changes, the extra dating for the company's classical, jazz, and new age/world music has been reduced from 120 days to 60. Also, the company noted that it is reducing its new-releases deal window from five weeks to two weeks. Even with that change, the

letter noted that it still had the longest new-releases deal window in the industry.

NEW ALLIANCES: Alliance Entertainment Corp. announces that the company has entered into a long-term agreement to provide fulfillment and content services for BlueLight.com, the E-commerce company formed by Kmart, Softbank Venture Capital, and other investors. The deal also includes the licensing of Alliance's All Media Guide.

In a statement, Mark H. Goldstein, CEO of BlueLight.com, said that his company's goal is to "virtually extend Kmart store shelves on the Internet, creating a convenient, value-oriented shopping site with superior selection." BlueLight is expected to formally launch in the fall.

This deal marks Alliance's second entry into the Kmart camp, having already scored through its RedDot Network, which placed its CD downloading and burning kiosk in five Kmart stores in May.

Retail Track wonders if Alliance, which already acts as a quasi-rack for Barnes & Noble, is beginning to look like the proverbial camel with its nose in the tent to Handelman Co., the long-time rack supplier to Kmart.

MAKING TRACKS: Ron Cataldi, Northeast regional for K-tel, has left the company and is seeking opportunities. He can be reached at 860-644-4314.



SHOW STOPPING AUDIO SALES!



National Tour Beginning 9/01



Premieres in Los Angeles October 2000



Now on a National Tour

Spotlight this collection of award-winning Broadway favorites in your cast recording section.

www.DisneyonBroadway.com

Walt Disney RECORDS

© Disney

...Turns Bricks and Mortar Into Clicks and Mortar!

A fully scalable e-commerce program, TheStore24™ enables "Brick and Mortar" retailers to compete in the burgeoning world of e-commerce. The set-up is fast and easy.

To set up your store Call 800-329-7664 ext.4543

"AEC One Stop's TheStore24™ has allowed a retail midget such as Hot Poop to stand as tall as the big boys!"

—Jim McGugin, owner
Hot Poop (Walla Walla, Wa.)
www.hotpoop.com

Now Accounts: 800-835-9082
Fax: 954-340-7641

CD New York, Bedford CT • Boston Westborough, Carol Springs, FL • Miami Beach, LA • Atlanta • Philadelphia • San Angeles • Sacramento • Madison • San Diego • Dallas • Charlotte • Chicago • Milwaukee • Denver • Columbus • Long Beach • Nashville • St. Louis • St. Paul • San Jose

Disney Audio: From Lullabies to Woody

DISNEWS: Walt Disney Records is getting the jump on the fourth-quarter selling season with a full slate of high-profile kids' audio releases.

Anticipation is running particularly high for "Disney's The Lullaby Album," which comes out Tuesday (8), and for the "Toy Story 2" audio spinoff "Woody's Roundup," which features acclaimed cowboy act Riders in the Sky.

Already released are "Tigger Mania," a tribute to Winnie-the-Pooh's endearingly hyperactive pal that features a pair of guest



by Moira McCormick

performances from former "70s arena-rock icon Peter Frampton, and "Who Wants To Be A Millionaire," a spin-off from the ABC-TV mega-hit. It includes a rendition of "Pennies From

Heaven" by show host Regis Philbin.

Coming up Aug. 22 is the direct-to-video soundtrack "The Little Mermaid 2: Return To The Sea: Songs From The Movie And More." Sept. 19 will see the release of the soundtrack to the upcoming Denzel Washington film "Remember The Titans."

"Disney's The Lullaby Album" is an instrumental collection of traditional lullaby songs—"Twinkle, Twinkle, Little Star," "Brahms' Lullaby," etc.—along with familiar Disney nighttime airs such as "Baby Mine" and "When You Wish Upon A Star."

Disney is launching a national promotion with Gernation Infant Cereal for autumn, announcing its debut via a national free-standing insert reaching 20 million consumers, as well as through print advertising in American Baby magazine.

As an extra feature, sleep expert Dr. Jodi Mindell—who's appeared on national programs like "Today" and "Good Morning America"—has written a collection of "Sleep Tips" for the liner notes.

"Woody's Roundup," which comes out Aug. 29, predates the Oct. 17 video release of "Toy Story 2." It consists of riders in The Sky performing a collection of western songs inspired by the fictitious "Woody's Roundup," the '50s kiddie TV series featured in "Toy Story 2." It will benefit from the marketing campaign for the home video release, which, according to a Disney spokesman, will be "larger than those for 'Tarzan,' 'Mulan,' and 'A Bug's Life.'"

"The Little Mermaid 2: Return To The Sea: Songs From The Movie And More" features eight songs performed by new characters in the film. The original voice of Ariel the mermaid, Jodi Benson, returns.

Plus, the album includes four songs from Ariel's popular sidekick Sebastian, the crab (voiced by Samuel Wright), who performs "Iko Iko" and "Hot Hot Hot" from his previous album, "Sebastian's Party Games."

The soundtrack to "Remember The Titans," a film about one of the first integrated football teams, is a collection of late '60s and early '70s radio hits, such as "Ain't No Mountain High Enough" and "Spirit In The Sky."

The recently released "Tigger Mania" is highlighted by Frampton performing a Tiger-customized version of his hit "Show Me The Way" and a new song, "Tigger Pop." The R&B- and rap-influenced album, aimed at 3- to 8-year-olds, includes an updated version of the character's theme song. "The Wonderful Thing About Tiggers."

Billboard.

Top Kid Audio

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL, (ISRC# PRICE)	TITLE	WEEKS ON CHART
1	NEW	1	THE POWERPUFF GIRLS RINO 75458 (10/95 \$9.98)	HEROES & VILLAINS	1
2	1	12	VARIOUS ARTISTS WALT DISNEY RECORDS (9/12 \$9.98)	LA VIVA MICKY	12
3	2	22	VARIOUS ARTISTS WALT DISNEY RECORDS (9/12 \$9.98)	RADIO DISNEY JAMS VOL. 2	22
4	3	10	VARIOUS ARTISTS BENSON MUSIC (9/12 \$9.98)	TOODLER TUNES: 26 CLASSIC SONGS FOR TOODLERS	10
5	4	239	VARIOUS ARTISTS WALT DISNEY RECORDS (9/12 \$9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1	239
6	5	13	READ-ALONG WALT DISNEY RECORDS (9/12 \$9.98)	DINOSAUR	13
7	6	92	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/RINO 75262 (9/12 \$9.98)	TOODLER FAVORITES	92
8	7	121	VEGGIE TUNES BIG IDEA/WORD 9453 (LYRIC STUDIO) (9/12 \$9.98)	VEGGIE TUNES 1	121
9	8	258	VARIOUS ARTISTS WALT DISNEY RECORDS (10/96 \$9.98)	TOODLER FAVORITES	258
10	NEW	1	VARIOUS ARTISTS WALT DISNEY RECORDS (9/12 \$9.98)	OSINOSUR SONG FACTORY	1
11	11	204	VARIOUS ARTISTS WALT DISNEY RECORDS (9/12 \$9.98)	OSINOSUR'S PRINCESS COLLECTION	204
12	9	173	CELEBRATION KIDS CLASSICS BENSON MUSIC (9/12 \$9.98)	SILLY SONGS	173
13	12	23	READ-ALONG WALT DISNEY RECORDS (9/12 \$9.98)	TIGGER	23
14	13	244	BARNEY A BARNEY MUSIC 2711 (CAPTAIN) (9/12 \$9.98)	BARNEY'S FAVORITES VOLUME 1	244
15	10	5	KIDS PRAISE SINGERS MARRAMBA 25913 (CORINNA) (7/91 \$9.98)	TOP 25 KIDS PRAISE SONGS	5
16	18	56	BEAR WALT DISNEY RECORDS (9/12 \$9.98)	BEAR IN THE BIG BLUE HOUSE	56
17	15	222	VARIOUS ARTISTS WALT DISNEY RECORDS (10/96 \$9.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	222
18	13	183	CELEBRATION KIDS CLASSICS BENSON MUSIC (9/12 \$9.98)	SUNDAY SCHOOL SONGS	183
19	15	103	VARIOUS ARTISTS BIG IDEA/WORD 9453 (LYRIC STUDIO) (9/12 \$9.98)	VEGGIE TUNES 2	103
20	14	202	CELEBRATION KIDS CLASSICS BENSON MUSIC (9/12 \$9.98)	ACTION BIBLE SONGS	202
21	16	170	VARIOUS ARTISTS WALT DISNEY RECORDS (9/12 \$9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 2	170
22	24	53	VARIOUS ARTISTS WALT DISNEY RECORDS (10/96 \$9.98)	NORRILY SONGS	53
23	22	58	BARNEY WALT DISNEY RECORDS (9/12 \$9.98)	I LOVE TO SING WITH BARNEY	58
24	RE-ENTER	1	READ-ALONG WALT DISNEY RECORDS (9/12 \$9.98)	TOY STORY 2	1
25	20	18	CELEBRATION KIDS CLASSICS BENSON MUSIC (9/12 \$9.98)	GOSPEL BIBLE SONGS	18

Children's releases and regular picture releases excluded. *Recording Industry Assn. of America (RIAA) certification for sales of 500,000 copies. **For sales of 1 million copies, with "multiplatinum" indicated by number following symbol. For first sales, and double sales with a symbol that exceeds two times, the RIAA multiplatinum symbol is the number of times symbol plus one. Most albums available on cassette and CD. *Represents voluntary 1/3 price available. When price, and CD price, for R&B and WEA albums, are suggested only. Top prices marked with an asterisk. All other CD prices are suggested prices, which are projected from wholesale prices. © 2000, © 1999 R&B Communications, and all other CD prices.

Top Music Videos

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, Label Distributing Label, Catalog Number	RIAA Certification Platinum Performers	RIAA Certification Platinum Performers
1	1	2	66 MONEY MUSTAS Gotham Records (9/12 \$9.98)	NO. 1	24
2	3	36	TIME OUT WITH BRITNEY SPEARS Jive/Arista Video 41661-3	Britney Spears	23
3	2	38	S & M Gotham Records 41661-3	Metacritic	23
4	4	3	SPIT IN YOUR EYE Arista 751037	Ruffe	14
5	5	228	HELL FREEZES OVER Gotham Records (9/12 \$9.98)	Eagles	219
6	6	90	"IN THE MIX WITH 'N SYNC" BMG Video 65000	'N Sync	12
7	6	5	MTV'S TOTAL REQUEST LIVE MTV Home Video Sony Music Entertainment 50381	Various Artists	17
8	11	30	DEATH ROW UNCLUT Death Row Ventures Distribution 46200	2 Pac/Dogg/Dogg Dogg	19
9	7	11	WHITNEY: THE GREATEST HITS MTV Home Video Sony Music Entertainment 51745	Whitney Houston	13
10	9	37	LISTENER SUPPORTED BMG Video 65015	Dave Matthews Band	11
11	29	63	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Music Video Sony Music Entertainment 4734	The Rolling Stones	19
12	12	38	WELCOME TO OUR NEIGHBORHOOD Roadrunner Video 981	Sikinski	1
13	14	7	TALES FROM MARGARITAVISION RCA Music Video Sony Music Video 53211	Jimmy Buffett	19
14	10	14	OH, MY GLORY Spring House Video Chartwell Group 43498	Bill & Gloria Gopher	29
15	13	14	MEMPHIS HOMECOMING Spring House Video Chartwell Group 43497	Bill & Gloria Gopher	29
16	16	7	TOO AGENT NATURE Image Entertainment 9584	Sheryl Crow	15
17	18	113	ALL ACCESS VIDEO Capitol Music Video Sony Music Entertainment 4734	Backstreet Boys	19
18	17	66	HOMECOMING LIVE IN ORLANDO Capitol Music Video 41673-5	Backstreet Boys	19
19	19	85	CUNNING STUNTS MCA Music Video Sony Music Entertainment 48002	Metacritic	14
20	RE-ENTER	1	KENNEDY CENTER HOMECOMING Capitol Music Video Sony Music Entertainment 4734	Bill & Gloria Gopher The Homecoming Friends	29
21	21	64	LIVE A MCA Music Video Sony Music Entertainment 4027995	Shania Twain	19
22	22	37	CHEER, SWEET SPIRIT Spring House Video Chartwell Group 43470	Bill & Gloria Gopher The Homecoming Friends	29
23	RE-ENTER	1	LIVE IN CONCERT MCA Music Video Sony Music Entertainment 91683	Cher	19
24	23	31	THE GENESIS GETS HER WISH BMG Video 65006	Christina Aguilera	19
25	26	8	25 YEARS OF 10 HITS: ARTISTS 25TH ANNIVERSARY Capitol Music Video Sony Music Entertainment 4734	Various Artists	19
26	25	9	ONE LOVE: THE BOB MARLEY TRIBUTE Pare Point Music 302B	Various Artists	19
27	25	125	RAGE AGAINST THE MACHINE Capitol Music Video Sony Music Entertainment 19950140-3	Rage Against The Machine	19
28	15	3	HOUSE OF VICE Buena Vista Video 78084	Yes	19
29	30	221	LIVE FROM AUSTIN, TEXAS Capitol Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19
30	22	151	THE DANCE Warner Bros. Video 33846	Phenomenal Max	19
31	31	81	ONE NIGHT ONLY LIVE Capitol Music Video Sony Music Entertainment 5474	Ben Goss	19
32	RE-ENTER	1	SINGING IN MY SOUL Spring House Video Chartwell Group 44440	Various Artists	29
33	32	34	URETHRA CHRONICLES RCA Music Video Universal Music & Video Dist. 53830	Blind-182	14
34	RE-ENTER	1	SO GLAD Spring House Video Chartwell Group 43496	Bill & Gloria Gopher And Their Homecoming Friends	29
35	17	10	50 YEARS Capitol Music Video Sony Music Entertainment 44440	The Happy Goodmans	29
36	36	60	HISTORY ON FILM, VOLUME II Eagle Music Video Sony Music Entertainment 50138	Michael Jackson	19
37	33	38	COME ON OVER: VIDEO COLLECTION BMG Video 4400995-1	Shania Twain	17
38	38	32	WOODSTOCK '99 Hybrid/Real Music Video Sony Music Entertainment 50207	Various Artists	19
39	39	52	LIVE AT THE BEACON THEATRE Capitol Music Video Sony Music Entertainment 50171	James Taylor	19
40	37	31	LIVE ON WH-1 BMG Video 51211	Wendy A. Yarmouth	19

© RIAA gold cert. for sales of 25,000 units for video singles. *RIAA gold cert. for sales of 50,000 units for R of U videos. **RIAA platinum cert. for sales of 100,000 units for video singles. *RIAA platinum cert. for sales of 100,000 units for video singles. *RIAA gold cert. for sales of 25,000 units for R of U videos certified prior to Jan. 1, 1991. © 2000, © 1999 R&B Communications, and all other CD prices are suggested prices, which are projected from wholesale prices. © 2000, © 1999 R&B Communications, and all other CD prices.

Island/Def Jam Latest Company To Offer Online A&R; Triloka Tracks On Sale

This issue's column was written by Marilyn A. Gillen.

THE MAJOR RECORD labels may still be gingerly testing the potential of the Internet as a vehicle for delivering music to consumers, but they have wholeheartedly embraced it as a medium for letting music in.

The Island/Def Jam Music Group (IDJMG) has just become the latest record company to set up

month period, Stevenson says, and all postings will be listened to—in time—and critiqued.

"There will be a number of different criteria we will use to evaluate a song on, and then there will be also some direction given potentially," Stevenson says. "I think what you are going to see is that the feedback will be more geared to the artists that we don't think are quite there yet, because they need to work on."

"But if we hear something, and the traditional ears factor of A&R is ringing that this is something, that artist is probably not going to get an E-mail with general feedback," he adds. "That person is going to get a phone call and fast."

Beyond the online A&R function, however, Island/Def Jam's new streetlabs business unit has been designed with a wider mandate, according to Jim Caparo, IDJMG chairman.

"The A&R focus is the fundamental core of this unit, but it will be complemented with a host of other functions," Caparo says. "How can we create grass-roots online marketing plans for our artists, for example, and how are we going to have the site be able to

compete with some of the overall marketing plan and strategies? How do you apply it to the existing artist roster as well, and how do you take the traditional form of street marketing and apply it to the world of the Internet? Those are some of the questions that streetlabs will be addressing as it continues to roll out."

Matters says, for instance, that the streetlabs staff will be active in chat rooms, message boards, and music sites—both to spread the word on current acts and to encourage musicians frequenting those areas to come to streetlabs.com and show their stuff. "Ideally, streetlabs will get people excited about Island/Def Jam's music and about Island/Def Jam as a great place to want to get signed to," Matters says of the dual marketing/A&R thrust.

While the streetlabs site at launch is very much just a central depository—musicians register, upload, and leave—plans are to quickly ramp up into what Caparo envisions as "a destination site."

"Eventually I want it to be a resource for struggling musicians who maybe aren't in New York or L.A. and thusn't have easy access to all the things you would want to know, like how to contact performing rights societies and disc manufacturers, how to make a quality MP3, what conventions they might want to go to, and so on," says Stevenson.

Plans are also for offering streaming access to some of the selections online, Matters says, so that visitors can get a taste of what's been posted on their peers.

As to expectations about finding that elusive "next big thing" on the

STREET SOUNDS

Web site, Stevenson is both realistic and optimistic.

"What I'm really hoping is that there is some kid in his or her bedroom somewhere making music that they think that nobody is going to like and it turns out to be the next Beck or Rage Against

the Machine."

BEGINNING Monday (7), world music label Triloka Records will be selling individual download tracks culled from its entire catalog of year 2000 releases for 99 cents each. The downloads, which will contain cover art and liner notes and be available at triloka.com, will utilize Music Exchange technology from J. River and be playable on J. River's free Media Jukebox software. Tracks will be pulled from releases including Krishna Das' "Living On Earth: For A Limited

graphic or psychographic market segment, according to the company. Among them are "Open Road," with such rock acts as Van Halen, Foreigner, and Bad Company; "Altered State," with Fatboy Slim, Deftones, and Method Man; and "The Scene," with Britney Spears, Eminem, and Hoku among featured artists.

CNow, which Bertelsmann agreed last month to acquire, hopes to add additional "foot traffic" to its site with the offering—browsers make better buyers as well as add a bit of glue to its "sticky" factor, which advertisers seem to like.

Listeners will also be able to get more information on the acts as their music is streamed.

BITS AND BYTES: Alliance Entertainment has been tapped to provide music fulfillment services for Kmart's Blue Light.com e-commerce site. Alliance will fulfill CD, cassette, and DVD orders and provide content from its All Media Guide databases to the site. Previous systems have licensed the Advanced Audio Coding (AAC) format for its digital commerce platform. AAC was co-developed by AT&T, Dolby Laboratories, Fraunhofer IIS, and Sony. In addition to AAC, Preview supports ATTRAC, Windows Media Audio, and EPAC.

StreetLabs.com

The Machine) or whatever," Stevenson says. "And, yes, the truth is that it's looking for a needle in a haystack, but if that needle is in there, we plan to find it. That kid is out there. He always is."

"We'll look under any rock and in any creative to find that next artist," Caparo agrees. "The Internet just gives us one more way

TRAFFIC TICKER
Top 10 Music Info Sites

Duration	
AVERAGE MINUTES PER VISITOR PER MONTH	
country.com	15.8
sonix.com	12.8
backstreetboys.com	10.3
politics.com	8.7
billboard.com	8.6
harpic.com	8.6
harpic.com	8.3
launch.com	8.2
mp3.com	8.0
mp3.com	6.9

Unique Visitors (in 000s)

HOUSEHOLD INCOME \$16,000-\$39,900/YEAR	
mp3.com	637
mp3.com	592
sonix.com	561
launch.com	397
rolltime.com	281
mp3.com	261
whi.com	186
mp3.com	174
chevrolet.com	148
listen.com	141

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR	
mp3.com	966
mp3.com	947
mp3.com	899
launch.com	406
rolltime.com	406
mp3.com	384
mp3.com	364
mp3.com	284
mp3.com	264
mp3.com	204
country.com	190

Source: Media Matrix, May 2000. Sites categorized by household income. Media Matrix drew three unique visitors to each site in a given month. More than 50,000 individuals throughout the U.S. participated in the Media Matrix sample.

Time Only) Walela's "Unbearable Love," and Jai Uttal's "Spirit Room." Triloka is part of the Circle Label Group.

TUNING A BIT MORE into the "content" side of the commerce/content equation, E-tailer CNow has launched CNow Radio (cnnow.com/radio) with eight "destination" channels focused on lifestyles and 14 genre-specific "style" channels.

Each "destination" channel is programmed for a specific demo-

Billboard AUGUST 12, 2000

Top Internet Album Sales

THIS WEEK			LAST WEEK			WEEKS ON CHART			COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILAD, AND PROVIDED BY				ARTIST						
TITLE						NUMBER & HUNDRED (MULTIPLYING LABEL)						No. 1 				ARTIST			
1	2	7	RIDING WITH THE KING  DUPLICATION OF THE ORIGINAL				B.B. KING & ERIC CLAPTON 4 weeks at No. 1				11								
2	5	11	DOORS... I DID IT AGAIN  BYRON				BRITNEY SPEARS				2								
3	1	2	NOW 4  CASCADIA/SONY				VARIOUS ARTISTS				1								
4	3	1	THE MARSHALL MATHERS LP  WILDFARTHER				EMINEM				4								
5	4	3	HUMAN CLAY  MIND OF 12/25				CREEED				7								
6	NEW	1	HORRORSCOPES  C&C/11/13				EVERLAST				34								
7	6	3	SONGS FROM AN AMERICAN MOVIE: ONE, LEARNING HOW TO SMILE COLUMBIA, 5/1/00				EVERLAST				28								
8	12	33	BRAND NEW DAY  A&M/4/24/INTERSCOPE				STING				13								
9	16	13	NO STRINGS ATTACHED  SWE 4/1/02				N SYNC				5								
10	11	10	THE BETTER LIFE  MCA/SONY/REPUBLIC				3 DOORS DOWN				8								
11	10	37	CALIFORNICATION  WAXTRON BROS., 4/7/98				RED HOT CHILI PEPPERS				17								
12	NEW	5	INFEST  DREAMWORKS 4/20/02/INTERSCOPE				PAPA ROACH				6								
13	8	11	THE DREAMING  MCA/SONY/REPUBLIC				MATCHBOX TWENTY				19								
14	7	14	LIVE AT THE GREEK  TNT 2/1/00				JIMMY PAGE & THE BLACK CROWES				114								
15	17	24	PLAY  V2 2/1/00				MOBY				54								
16	14	7	CRUSH  ISLAND 3/24/00/4/02				BON JOVI				29								
17	13	5	COUNTRY GRAMMAR  THE WALL 3/1/03/INTERSCOPE				NELLY				3								
18	RE-ENTER	1	NO. 1  ATLANTIC 8/25/90				STONE TEMPLE PILOTS				84								
19	15	23	HOW LOW LIFE IS  EPIC 6/90				MAY GRAY				32								
20	RE-ENTER	1	INSIDE JOE  COLUMBIA 1/1/83				DON HENLEY				48								

Billboard's Top Internet Album Sales chart is compiled by Nielsen SoundScan. It is based on data from Internet service providers and is not a reflection of actual sales. The chart is compiled by Nielsen SoundScan and is not a reflection of actual sales. The chart is compiled by Nielsen SoundScan and is not a reflection of actual sales.

Buena Vista Will Cut U.K. Rental Window For DVDs This Fall

BY SAM ANDREWS

LONDON—Buena Vista Home Entertainment in the U.K. is set to cut its window for rental-to-sell-through video from six months to four as it bows a new DVD rental revenue-sharing strategy this fall.

Following the lead of 20th Century Fox Home Entertainment, which shortened its windows earlier this year, Buena Vista will institute the four-month rental-to-sell-through window with the Oct. 1 releases of "Tarzan," "Toy Story 2," and "Scream 3."

The rental DVDs will have the same retail price as their VHS

equivalents, which are approximately 35 pounds (\$82.60) each.

Buena Vista will also bring DVD distribution in-house starting with the titles. Previously, Buena Vista's DVD product was distributed by Warner Home Video U.K.

"The video market has moved on," says Buena Vista U.K. marketing director Anthony Peet. "These days the life cycle of films has shortened, and we have to be able to make the most of each opportunity."

Peet says that there were no plans to shorten the theatrical-to-rental-video window. Retail re-

tailors to the new video plan, though, has been mixed.

Blockbuster marketing manager Piers Skinner says the change will cause consumer confusion.

"The [VHS] rental window has flexed between four and eight months for years," he says. "We recognize that sometimes [it is] necessary [to shorten the theatrical-to-video window] to capitalize on key retail trading periods such as Easter and Christmas, but the reduction of the [rental-to-sell-through] window is damaging to the rental market and further confuses the customer's understand-

ing of the release cycle, and as such we oppose it."

"We are a little disappointed," agrees Ian Muspratt, chairman of the Home Entertainment Corp., which owns the 157-store Choices retail chain.

"While we approve of a rental window for DVD, when one window gets knocked and other windows are not equally altered, it is not quite so clever," he says.

In general, retailers say cutting the rental window further cuts into their slim profit lines.

Buena Vista's new DVD rental strategy will not include a revenue-sharing element, mainly because the issue is a highly contentious one in Britain. Many independent retailers claim revenue sharing amounts to unfair competition and sell-through specialists are concerned that it is a potential threat to previously-viewed tape sales.

But not all Buena Vista DVDs will be available for rental. Titles with added features such as director's commentaries and behind-the-scenes documentaries will be released only for the sell-through market, according to the company.

Buena Vista further explains that extra features urge consumers to own the product rather than rent it.

Muspratt is critical of this strategy, saying it will encourage consumers to order discs loaded with

extras from U.S. online retailers.

"It is again disappointing that rental is treated in a different way. People want to see the extras—that is the motivation for people taking DVD," he says.

One sell-through retailer chain executive, who asked not to be identified, agrees that film buffs won't want to wait until the version with the extras is released at sell-through in the U.K.

Currently it is estimated that 50% of DVD bought in Britain are imported from the U.S. The executive believes that it is still too early in DVD's life cycle to impose such a window, since hardware penetration hasn't reached mass-market levels.

Skinner, though, is not so concerned. "Despite the 'white label' nature of the releases, current DVD rental patterns would suggest that customers are unconcerned at the lack of the 'extras' and are simply happy with vastly improved sound and picture quality," he says. "We therefore welcome moves by any studio to introduce a DVD rental window but will be monitoring the dealer pricing element closely."

The new strategy will roll out across Europe throughout this year. Germany is expected to be the next DVD rental market, according to Buena Vista VP of marketing for Europe Heien Stratton. A start date has not been determined.

MGM Initiates DVD Revenue-Sharing Plan; Hollywood Shows Exclusive Gallery Series

ADJUSTING THE MODEL: Now that 80% of retailers rent DVD, at least one studio is instituting a revenue-sharing plan to capture new revenue from the format.

Earlier this month the father of DVD, Warner Home Video president Warren Lieberfarb, hinted that the studio wants to implement a DVD revenue-sharing plan, but it's MGM Home Entertainment that's putting it into play. Under the MGM plan, retailers already participating in the supplier's revenue-sharing program can substitute up to 25% of their required VHS order with DVD product.

The move confirms that DVD will be increasingly becoming the format of choice for consumers and that many VHS tapes under revenue-sharing plans are sitting on the shelf unwanted. "DVD has really caught on, and the model needs to be modified," says MGM executive VP of sales Robert Wittenberg.

Using the revenue-sharing plan, retailers get a chance to satisfy the demand for more DVD rental units. "Even though DVD is low-priced product for dealers, it's hard for them to give back much DVD product they need," says Wittenberg. "This helps satisfy the rental demand for whatever format the consumer wants."

The DVD revenue-sharing plan begins with "Superman" and "3 Strikes," hitting stores Aug. 22 and Aug. 29, respectively. But Wittenberg says the policy was put into place a little too late for pre-orders on the light to measure its impact. Wittenberg expects the company will be able to evaluate the popularity of the program better with the release of "Return to the Pole" in September.

Retailers can sign up for the DVD revenue-sharing plan through Rentrak Corp. or traditional distributors. Created several years ago to meet rental demand for new video releases, MGM's revenue-sharing plan requires dealers to purchase a certain amount of units for every title released by the supplier in return for lower-priced VHS units.

In other news, MGM has added an E-commerce element to its newly designed Web site (MGM.com). The site will poll consumers on a number of plots and story lines that could develop into feature films. A movie-matching element will suggest other MGM films a con-

sumer may want to purchase based on past preferences.

SHOOTING AT HOLLY WOOD: Films from production company the Shooting Gallery will get added exposure at Hollywood Video's 1,500 stores. Under a deal with the production company, films will get an exclusive 12-week run at the chain.

Six films are scheduled to roll out at Hollywood under the program, dubbed "The Shooting Gallery's Film Series." "Such A Long Journey" debuted the series at the chain in July. The other five films—"Southpaw," "Orphans," "Judy Berlin," "Croupier," and "Adrenaline Drive"—will be placed in rotation every two weeks throughout this month. All the films will be available exclusively at the chain until mid-November.

The series played theatrically in select Loews Theaters. Other video chains, such as Blockbuster, have established indie sections with exclusive product to capitalize on consumers' growing interest in the genre.

DATE FOR A KING: DreamWorks Home Entertainment has set a Nov. 7 street date for its first direct-to-video title, "Joseph: King of Dreams" (Picture This, Billboard, July 29).

The title, also available on DVD, features five original songs sung by "The Little Mermaid" star Jodi Benson, Grammy winner Maureen McGovern, and David Campbell. Voice talents include Ben Affleck, Mark Hamill, Steven Weber, and Judith Light.

A multimillion-dollar marketing campaign will feature trailers on the upcoming "The Road To El Dorado" and other family titles, a \$3 instant rebate with the purchase of any DreamWorks video or DVD, and an activity book and a storybook based on the video from Thomson Nelson Publishers.

A national print advertising campaign targeted toward moms is also scheduled. DreamWorks says the entire plan will generate more than 400 million consumer impressions with families.

DVD elements include sing-along and read-along chapters and such ROM features as an interactive trivia game and downloadable coloring sheets and holiday cards. The retail price is \$26.99 for DVD and \$24.99 for VHS.

PICTURE THIS

by Eileen Fitzpatrick



The series played theatrically in select Loews Theaters. Other video chains, such as Blockbuster, have established indie sections with exclusive product to capitalize on consumers' growing interest in the genre.

Yearwood Contributes Voice To Children's Title 'Tangerine Bear'

BY EILEEN FITZPATRICK

LOS ANGELES—Country superstar and Grammy winner Trisha Yearwood will contribute two original songs to the new children's video "The Tangerine Bear."

The holiday-themed animated video, in stores Nov. 1 from Artisan Entertainment's Family Home Entertainment division, also features Yearwood's voice as one of the characters.

Yearwood's tracks are "Looking For A Place To Belong" and "Gettin' Ready For Christmas Day." The 48-minute original Artisan production, based on the 1997 book by Betty Paraskevas and her son, Michael, is about a misfit toy who learns the value of being different.

The video also will feature the voices of Jonathan Taylor Thomas in the title role, Jenna Elfman, David Hyde Pierce, Tom Bosley, Howie Mandel, and Marlon Wayans.

Artisan expects to expand the character into a franchise for the company, complete with licensed merchandise such as plush dolls for the holidays.



Artisan Entertainment has lined up a slew of promotional partners for the holiday-themed video "The Tangerine Bear," based on the book by Betty Paraskevas and her son, Michael.

"We had been looking for a book or a character to build an event around for the holiday season," says Artisan president of Family Home Entertainment and executive VP Glenn Ross. "Tangerine Bear" is the perfect fit.

(Continued on page 65)

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.										Year of Release	Rating	Requested End Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number		Principal Performers						
				◀ No. 1 ▶								
1	1	10	AMERICAN PIE	Universal Studios Home Video 84436		Jason Biggs Sophie Harrison	1999	NR	11.96			
2	4	9	SEX AND THE CITY	HBO Home Video Warner Home Video 99301		Sarah Jessica Parker Kim Cattrall	2000	NR	20.92			
3	3	10	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823		Animated	1999	R	18.98			
4	2	11	THE WORLD IS NOT ENOUGH	MGM Home Entertainment M206103		Pierce Brosnan Sophie Marceau	1999	PG-13	19.98			
5	9	2	MY DOG SKIP	Warner Home Video 18286		Frankie Muniz Kevin Bacon	2000	PG	19.98			
6	7	16	STAR WARS EPISODE I: THE PHANTOM MENACE	FoxVideo 2000092		Liam Neeson Ewan McGregor	1999	PG	24.98			
7	5	32	THE MATRIX	Warner Home Video 17737		Keanu Reeves Laurence Fishburne	1999	R	19.98			
8	6	15	STUART LITTLE	Columbia TriStar Home Video 05215		Geena Davis Michael J. Fox	1999	PG	24.96			
9	10	12	LIFE IS BEAUTIFUL	Miramax Home Entertainment Buena Vista Home Entertainment 60502		Roberto Benigni	1998	PG-13	19.99			
10	14	3	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301		Bruce Willis Haley Joel Osment	1999	PG-13	19.99			
11	11	39	THE POKEMON MOVIE	Warner Home Video 18020		Ivy Ohsaki Noriyuki Ueyama	1999	G	25.99			
12	8	13	GALAXY QUEST	DreamWorks Home Entertainment 4560		Tim Allen Sigourney Weaver	1999	PG	22.99			
13	12	31	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171		Buena Vista Social Club	1999	G	22.98			
14	16	4	PLAYBOY'S WET & WILD-SUPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864		Various Artists	2000	NR	19.98			
15	13	12	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861		Joan Van Patten	2000	NR	19.98			
16	17	7	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862		Various Artists	2000	NR	19.98			
17	15	17	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0869		Julie Strain	2000	NR	19.98			
18	19	2	LAKE PLACID	FoxVideo 2000009		Bill Pullman Jennifer Fontana	1940	R	14.96			
19	20	16	MARY-KATE & ASHLEY: SWITCHING GALS	Duxstar Video Warner Home Video 36879		Mary-Kate & Ashley Olsen	2000	NR	19.98			
20	18	33	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754		Michael Myers Heather Graham	1999	PG-13	22.98			
21	22	4	RUNAWAY BRIDE	Paramount Home Video 323843		Richard Gere Julia Roberts	1999	PG	19.95			
22	24	15	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142		Julia Stiles Heath Ledger	1999	PG-13	19.99			
23	23	3	POWERPUNK GIRLS: MONKEY SEX, DOGGIE DO	New Line Home Video Warner Home Video 1579		Animated	2000	NR	14.95			
24	32	4	SHAFT	MGM Home Entertainment 95051		Richard Roundtree	1971	R	9.94			
25	25	32	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830		Blink-182	1999	NR	14.95			
26	21	35	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3		Britney Spears	1999	NR	19.98			
27	27	36	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981		Slipknot	1999	NR	19.98			
28	5	3	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856		Various Artists	2000	NR	19.98			
29	30	8	THE SIMPSONS POLITICAL PARTY	FoxVideo 00283		The Simpsons	2000	NR	24.98			
30	26	8	DEEP BLUE SEA	Warner Home Video		Samuel L. Jackson Brendi Russell	1999	R	19.98			
31	29	2	MAKE HINE MUSIC	Walt Disney Home Video Buena Vista Home Entertainment 19865		Animated	1946	G	19.99			
32	33	17	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 95303		Dorey Oswald	2000	NR	13.98			
33	34	8	THE HAUNTING	DreamWorks Home Entertainment		Liam Neeson Catherine Zeta-Jones	1999	PG-13	13.95			
34	31	26	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799		Animated	1999	G	25.99			
35	NEW	1	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY	Duxstar Video Warner Home Video 56501		Mary-Kate & Ashley Olsen	2000	NR	13.95			
36	35	5	RUN LOLA RUN	Columbia TriStar Home Video		Franka Potente Moritz Bleibtreu	1999	R	24.98			
37	38	4	MYSTERY MEN	Universal Studios Home Video Universal Music & Video Dist. 84158		Ben Stiller Geoffrey Rush	1999	PG-13	19.95			
38	40	18	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858		Various Artists	2000	NR	19.98			
39	37	13	THE GREATEST HITS	Arista Records Inc. BMG Video 15746		Whitney Houston	2000	NR	19.98			
40	39	4	THE POWERPUNK GIRLS: MONKEY SEX, DOGGIE DO	New Line Home Video Warner Home Video 1576		Animated	2000	NR	14.95			

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

These Were Last Week's Top 10 Videos	TITLE (Rating)		Label Distributing Label, Catalog Number	Principal Performers
	◆ No. 1 ◆			
1	1	6 THE GREEN MILE (R)	Warner Home Video 2579	Tom Hanks
2	2	1 GIRL...INTERVIEWED (R)	Columbia TriStar Home Video	Winona Ryder Angie Jones
3	4	4 THE TALENTED MR. RIPLEY (R)	Paramount Home Video 331 427	Matt Damon Gwyneth Paltrow
4	3	5 DUCEE BIGALOW MALE GOGGOL (R)	Touchstone Home Video Bala Bala Video Entertainment 20054	Ben Stiller David Duchovny
5	11	1 AMERICAN BEAUTY (R)	Dimension Home Entertainment 2556	Sean Annette Bening
6	6	2 THE HURRICANE (R)	Universal Studios Home Video 20119	Denzel Washington
7	7	5 ANNA AND THE KING (PG-13)	Parade 2000467	Joel Kinnaman Xun Yu Fan
8	10	2 BREAKER (R)	New Line Home Video Bala Bala Video 330055	Giovanni Ribisi John Goodman
9	8	3 SCREAM 3 (R)	Dimension Home Video Bala Bala Home Entertainment 18354	Vanessa De Angelis
10	10	1 SLEEPY HOLLOW (R)	Paramount Home Video 376623	Johnny Depp Christina Ricci
11	11	7 NEXT FRIDAY (R)	New Line Home Video Warner Home Video 196304	Ku Cube
12	13	1 FIGHT CLUB (R)	Parade 2000306	Brad Pitt Edward Norton
13	14	8 MAN ON THE MOON (R)	Universal Studios Home Video 14443	Eve Carey
14	15	12 DOGMA (R)	Columbia TriStar Home Video 20050	Matt Damon Ben Affleck
15	16	6 BEING JOHN MALKOVICH (PG)	Touchstone Home Video Bala Bala Home Entertainment 16003	Robert Williams
16	17	12 BEING JOHN MALKOVICH (R)	USA Home Entertainment 14003	John Cusack Carrie-Anne Moss
17	14	1 BOYS DON'T CRY (R)	Parade 2000310	Heath Sean Young
18	19	NEW* ANGEL'S ASHES (R)	Paramount Home Video 336077	Erin Robert Carlyle
19	19	NEW* THE WHOLE NINE YARDS (R)	Warner Home Video 18381	Bruce Willie
20	18	10 THE WORLD IS NOT ENOUGH (PG-13)	MGM Home Entertainment 16001	Pierce Sean

* RMAA grade for a minimum of 125,000 units or a dollar volume of \$1 million in retail for theatrically released programs, or of 15,000 units and \$1 million in suggested retail for nontheatrical titles. ◆ RMAA placement for a minimum sale of 25,000 units or a dollar volume of \$1 million in retail for theatrically released programs, and of 10,000 units and \$2 million in suggested retail for nontheatrical titles. ◆ 2000, Entertainment Weekly

◆ **FIMA** gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ **FIMA** platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard® Communications.

Top DVD Sales

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL STORE AND RACK SALES REPORTS



THIS LAST WEEK ON TV		COLLECTED, COMPILED, AND PROVIDED BY			Principal Performers	
		TITLE (Rating) (Year)	Label	Distributing Label, Catalog Number		
▶ No. 1						
1	NEW	THE BEACH (TV G-13)	FoxVideo	2000176	Liam Neeson/Daphne	
2	4	THE GREEN MILE (TV G-13)	Warner Home Video	2579	Tom Hanks Michael Caine	
2	2	INDEPENDENCE DAY (PG-13)	FoxVideo	2000045	Will Smith Jeff Goldblum	
4	2	THE WHOLE HIRE YARDS (R)	Warner Home Video	18381	Bruce Willis Kevin Spacey	
2	2	JAWNS ANIMATED COLLECTION'S EDITION (DVD-R) (TV G)	Universal Studios Home Video	20912	Ray Schuler Robert Prohman	
6	3	THE PRINCESS HEDGE (TV G-13)	MGM Home Entertainment/Warner Bros. Video	500964	Carrie Day Robert Young	
7	2	THE HURRICANE (TV G-13)	Universal Studios Home Video	20715	Daniel Washington Deborah Foreman	
2	45	THE MATRIX (TV G-13)	Warner Home Video	7737	Keanu Reeves Laurence Fishburne	
2	2	THE NINTH GATE (TV G-13)	Artsian Home Entertainment	66074	Johnny Depp Lance Reddick	
16	RE-ENTRY	HEAT (TV G-13)	Warner Home Video	14192	Robert De Niro Al Pacino	
11	RE-ENTRY	THE SUNDAY RESOLUTION (TV G-13)	Columbia TriStar Home Video	25163	Tim Allen Maggie Smith	
12	9	SCREAM 3 (TV G-13)	Universal Home Video/Paramount Video Home Entertainment	18302	David Arquette Drew Barrymore	
10	16	THE SIXTH SENSE (PG-13)	Hollywood Pictures Home Video/Universal Home Entertainment	18387	Bruce Willis Haley Joel Osment	
16	12	FIGHT CLUB (TV G-13)	Parade	2000035	Brad Pitt Edward Norton	
16	NEW	DROWNING MONA (PG-13)	Columbia TriStar Home Video	05056	David Bertha Tom Sizemore	
14	3	NEXT FRIDAY (TV G-13)	New Line Home Video/Warner Bros. Video	15036	Ice Cube Cuba Gooding Jr.	
17	11	BOY RYDER (TV G-13)	New Line Home Video/Warner Bros. Video	15055	Gregory Rinaldi Vin Diesel	
18	32	AMERICAN PIE (TV G-13)	Universal Studios Home Video	20735	Jason Biggs Alyson Hannigan	

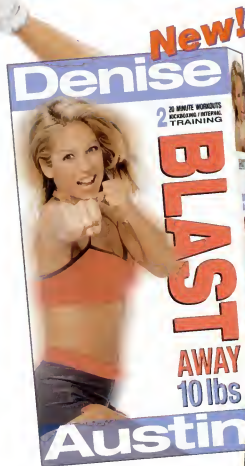
19	16	5	THE TALENTED MR. RIPLEY (R) (29.99)	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
20	15	18	HIGHLANDER (DIRECTOR'S CUT) (R) (19.99)	Republic Pictures Home Video 35895	Christopher Lambert

© 2000, Billboard/BPI Communications and VideoScan, Inc.

ARTISAN
HOME ENTERTAINMENT™

IS PROUD TO PRESENT

The New Shape of Fitness **Denise Austin!**



BLAST AWAY TEN POUNDS
Cat. No. 10154 UPC No. 012236101543 \$14.98 SRP

MAT WORKOUT
BASED ON THE WORK OF J.H. PILATES
Cat. No. 10152 UPC No. 012236101529 \$14.98 SRP



The
Newest
Exercise
Rage!

FOR ONLY
\$14.98
EACH SRP

Now Offering All Denise Austin
Catalog and New Releases
from Artisan Home Entertainment.

Street Date: 8/22/2000
www.artisanent.com

© 2000 Artisan Home Entertainment Inc. **ARTISAN**
HOME ENTERTAINMENT
All Rights Reserved.

CHILD'S PLAY

(Continued from page 59)

to the first-ever full-length film based on the top-rated Nickelodeon preschool series "Blue's Clues." In two different types of packages.

"Blue's Big Music Movie Soundtrack," featuring a new Ray Charles performance of "There It Is," will have two different release dates, each date geared to a different type of package. The first, which hits stores Sept. 19 (\$16.98 for CD, \$19.98 for cassette), includes an exclusive "Blue's Clues" picture frame. The second, due Oct. 17, is a pop-up gift package (\$19.98 CD, \$14.98 cassette) that includes perforated characters, two scene changes, and a replica of the stage from "Blue's Big Musical Movie."

The movie itself, a direct-to-video release from Paramount Home Entertainment and Nickelodeon, goes to retail Oct. 3.

Charles voices animated character G-Clef, who enlists the aid

of real-life a cappella group the Persuasions to explain the difference between notes, harmony, rhythm, tempo, and pitch.

Jacobs employs a variety of acoustic instruments along with folk- and country-laced arrangements to breathe new life into classic children's poems

PLEASANT TIDINGS: At long last, Pleasant Company—creators of

the gold mine known as the American Girls line of dolls, books, clothes, and accessories—has released the soundtrack to its live musical "The American Girls Revue."

The musical, which is staged at the 150-seat theater at Chicago's American Girl Place (currently the only retail outlet on the planet for American Girls merchandise), was composed by Broadway veterans Gretchen Cryer and Nancy Ford. It's been running almost two years, after American Girl Place opened. The soundtrack features eight songs from the hour-long performance, and they pertain to different American Girls characters.

POETRY IN MOTION: Music for Little People has another lovely Ted Jacobs album to its credit, the just-released "The Days Gone By." It's the second in the series "Songs Of The American Poets," in which Ja-

cobs sets to music the children's poems of renowned verse writers. This time around, he's chosen Emily Dickinson, Edgar Allan Poe, James Whitcomb Riley, Eugene Field, and Henry Wadsworth Longfellow, and the results are sumptuous.

Jacobs employs a variety of acoustic instruments along with folk- and country-laced arrangements to breathe new life into these classics, which include Poe's

"Eldorado," Dickinson's "Will There Really Be A Morning?," and Field's "Wynken, Blynken, And Nod." On this last cut, Jacobs wisely sticks to a sublime melody written by Lucy Simon, which appeared on her and sister Carly's classic children's album "The Lobster Quadrille."

Marketing efforts will encompass the educational as well as the entertainment aspects of the recording.



Star Attraction: A few members of Starline Command stopped by Sam Goody's Universal City Walk store in Universal City, Calif., to catch up with Ricardo Montalban, center, who plays the vengeful Khan in "Star Trek II: The Wrath of Khan," and preview the latest Earth technology known as DVD. (Paramount Home Video has just released "Star Trek II" in the format.) The "Star Trek" fans pictured here were just some of the 500 who lined up to meet Montalban, who signed DVD and VHS copies for more than two hours at the July 11 event.

Billboard

Top Special Interest Video Sales™

AUGUST 12, 2000

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Program Supplier, Catalog Number	Suggested Retail Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND BACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		
			No. 1		
1	2	15	NBA: 2000 NBA FINALS	NBA Home Entertainment 60085	\$9.95
2	4	15	WWF: THE ROCK, THE PEOPLE'S CHAMP	World Wrestling Federation Home Video 254	\$4.95
3	14	15	WWF: EVE OF DESTRUCTION	World Wrestling Federation Home Video 256	\$4.95
4	5	59	WWF: THE ROCK KNOW YOUR ROLE	World Wrestling Federation Home Video 234	\$4.95
5	3	3	2000 STANLEY CUP CHAMPIONSHIP	USA Home Entertainment 60034	\$9.95
6	2	2	WWF: INSURRECTION	World Wrestling Federation Home Video 258	\$4.95
7	7	36	WWF: AUSTIN VS. MCMAHON	World Wrestling Federation Home Video 240	\$4.95
8	8	2	WWF: JUDGEMENT DAY 2000	World Wrestling Federation Home Video 248	\$4.95
9	11	11	JUGGALO CHAMPIONSHIP WRESTLING	Phenomenal Video 2000	\$9.95
10	15	15	WWF: MICK FOLEY MADMAN UNMASKED	World Wrestling Federation Home Video 255	\$4.95

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Program Supplier, Catalog Number	Suggested Retail Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND BACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		
			No. 1		
1	1	83	BILLY BLANKS: TAE BO WORKOUT	Living Arts 61187	\$9.95
2	2	7	THE CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	\$9.95
3	3	56	BILLY BLANKS: TAE BO WORKOUT ADVANCE 80 LIVE	Ventura Distribution 102271	\$9.95
4	4	21	WEIGHT LOSS YOGA	Living Arts 21	\$9.95
5	5	79	LIVING YOGA COLLECTION	Living Arts 61187	\$9.95
6	10	50	TOTAL YOGA	Living Arts 1080	\$9.95
7	11	302	YOGA JOURNALS: YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	\$9.95
8	6	31	BILLY BLANKS: TAE BO WORKOUT FOUR-PACK	Ventura Distribution 100130	\$9.95
9	13	82	ARENS AND STONE'S 2-PACK	UWF Entertainment 60115	\$9.95
10	15	8	KAREN VOIGHT'S YOGA SCULPTURE	Karen Voight Video 1009	\$9.95
11	16	58	BILLY BLANKS: CRUNCH MASTER BLASTER	Anchor Bay Entertainment 5110855	\$9.95
12	14	12	BILLY BLANKS: TAE BO GOLD	Ventura Distribution 102271	\$9.95
13	19	71	KATHY SMITH: TIMESAEVER CARROT FAT BURNER	Sony Music Entertainment 51564	\$4.95
14	17	30	KATHY SMITH: LATIN RHYTHM WORKOUT	Sony Music Entertainment 51564	\$4.95
15	18	61	KATHY SMITH: TIMESAEVER LIFT WEIGHTS TO LOSE WEIGHT	Sony Music Entertainment 51565	\$4.95
16	RE-ENTRY		THE METHOD, PRECISION TONING	Revue Video 30522	\$2.98
17	7	59	DENISE AUSTIN: HIT THE SPOT (ABS)	Denise Video 183	\$9.98
18	20	30	THE CRUNCH: FAT BLASTER GIGS LATIN	Anchor Bay Entertainment 10873	\$4.98
19	8	61	DENISE AUSTIN: POWER KICKBOXING	Denise Video 832	\$9.98
20	5	52	DENISE AUSTIN: FAT BURNING BLAST	Denise Video 193	\$2.99

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Program Supplier, Catalog Number	Suggested Retail Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND BACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		
			No. 1		
1	1	83	BILLY BLANKS: TAE BO WORKOUT	Living Arts 61187	\$9.95
2	2	7	THE CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	\$9.95
3	3	56	BILLY BLANKS: TAE BO WORKOUT ADVANCE 80 LIVE	Ventura Distribution 102271	\$9.95
4	4	21	WEIGHT LOSS YOGA	Living Arts 21	\$9.95
5	5	79	LIVING YOGA COLLECTION	Living Arts 61187	\$9.95
6	10	50	TOTAL YOGA	Living Arts 1080	\$9.95
7	11	302	YOGA JOURNALS: YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	\$9.95
8	6	31	BILLY BLANKS: TAE BO WORKOUT FOUR-PACK	Ventura Distribution 100130	\$9.95
9	13	82	ARENS AND STONE'S 2-PACK	UWF Entertainment 60115	\$9.95
10	15	8	KAREN VOIGHT'S YOGA SCULPTURE	Karen Voight Video 1009	\$9.95
11	16	58	BILLY BLANKS: CRUNCH MASTER BLASTER	Anchor Bay Entertainment 5110855	\$9.95
12	14	12	BILLY BLANKS: TAE BO GOLD	Ventura Distribution 102271	\$9.95
13	19	71	KATHY SMITH: TIMESAEVER CARROT FAT BURNER	Sony Music Entertainment 51564	\$4.95
14	17	30	KATHY SMITH: LATIN RHYTHM WORKOUT	Sony Music Entertainment 51564	\$4.95
15	18	61	KATHY SMITH: TIMESAEVER LIFT WEIGHTS TO LOSE WEIGHT	Sony Music Entertainment 51565	\$4.95
16	RE-ENTRY		THE METHOD, PRECISION TONING	Revue Video 30522	\$2.98
17	7	59	DENISE AUSTIN: HIT THE SPOT (ABS)	Denise Video 183	\$9.98
18	20	30	THE CRUNCH: FAT BLASTER GIGS LATIN	Anchor Bay Entertainment 10873	\$4.98
19	8	61	DENISE AUSTIN: POWER KICKBOXING	Denise Video 832	\$9.98
20	5	52	DENISE AUSTIN: FAT BURNING BLAST	Denise Video 193	\$2.99

◆ Single disk certification for sales of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ RIAA platinum certification for sales of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, BillboardSPH Communications and Videocash Inc.

'The Matrix' Is Big Winner At VSDA's First DVD Awards

The recent Video Software Dealers Assn. (VSDA) Convention marked a number of firsts for the organization, including the first DVD Festival Awards and the presentation of DVD sales certifications.

"The Matrix" was the big winner, picking up three festival awards and a platinum certification marking sales of 2 million units.

Festival award winners were the following:

◆ Best use of menu features: "Ghostbusters," Columbia TriStar Home Video.

◆ Best supplementary material presentation: "The Matrix," Warner Home Video.

◆ Best music DVD: "Yellow Submarine," MCM Home Entertainment.

◆ Best DVD-ROM features: "The Matrix," Warner.

◆ Best use of audio/language tracks: (1) "Contact," Warner, and "Run Lola Run," Columbia TriStar.

◆ Best overall transfer: "Saving Private Ryan," DreamWorks Home Entertainment.

◆ Best overall audio presenta-

tion: "Saving Private Ryan," DreamWorks.

◆ Best audio commentary: "Army of Darkness," Anchor Bay Entertainment.

◆ Best of show, children's: "The Prince of Egypt," DreamWorks.

◆ Best overall presentation (non-theatrical): "The Judy Garland Show Collections," Pioneer Entertainment.

◆ Best of show (theatrical): "The Matrix," Warner.

The VSDA also awarded silver-level DVD sales certifications recognizing 500,000 units sold of "Austin Powers: International Man of Mystery," New Line Home Video; "Big Daddy," Columbia TriStar; "Blade," New Line; "Blue Streak," Columbia TriStar; "The Fifth Element," Columbia TriStar; and "Star Trek II," Columbia TriStar.

The gold award, representing 1 million units sold, went to New Line's "Austin Powers: The Spy Who Shagged Me." The platinum level, representing 2 million units sold, went to Warner's "The Matrix." The title recently topped the \$3 million-unit mark, according to Warner.

YEARWOOD

(Continued from page 61)

gerine Bear" fit the objective and gives us the opportunity to create a perennial."

Ross says the company also purchased sequel rights and other ancillary rights for the character.

"If the film is successful, I'm sure the authors will definitely consider another book," he says. "They could go on to do a lot of things with the character."

In 1997, Artisan used a similar strategy with "Annabelle's Wish," a Christmas program that the company released as a direct-to-video title. That title went on to sell more than 2 million units, Ross says.

"Tangerine Bear" will air in a half-hour version on ABC as a

'We had been looking for a book or a character to build an event around for the holiday season'

- GLENN ROSS -

prime-time special during the holidays and is backed by promotional partners that include Keebler, Samsung, American Airlines, Parenting magazine, greeting card company byemountain.com, and Christmas Web site claus.com.

Suggested list price is \$14.98 for the video and DVD. Artisan will donate 50 cents per sale to the Starlight Children's Foundation.

All of the actors and musicians involved in the project worked for scale, Ross says.

Elements of the marketing campaign include a \$10 rebate with the purchase of the video and Samsung's Kids VCR. Consumers will have the option to contribute \$5 of the rebate to the Starlight Children's Foundation.

Keebler will offer placement of 50,000 in-store displays advertising the title and a rebate with purchase of two Ready Crust pie crusts and the video or DVD. A coupon insert in Sunday newspapers is scheduled to hit 50 million households near street date, alerting consumers to the video availability and rebate offer.

Readers of Parenting magazine can also get a free video when they purchase products listed on the magazine's insert in the magazine.

American Airlines and each of the Web sites will also prominently display the title in their advertising.

A mail tour in major markets is also planned.

Artisan has been hot on the acquisition front lately, snapping up the "Baby Einstein" video and audio line as well as the exercise catalog of Denise Austin.

New Billy Blanks

TAE BO LIVE!

THE HOTTEST WORKOUT ON THE PLANET!

DVD VHS

Now Available For The First Time At Retail!

- New Music! • Hot New Moves!
- 4 All New LIVE! Workouts!

Supported by a Major National Direct Response Campaign; Over \$7,500,000 budgeted for 4th Quarter with more than 275,000,000 impressions!

Tae Bo Live 4-Pack

Pre-book: August 21

Street: September 26

SRP: \$59.99 EACH

VHS UPC: 664221227235

DVD UPC: 6642212272020

Sold as a VHS 4-Pack or 4-Program DVD



BASIC WORKOUT
GET IT DONE! WORKOUT + MORE FUN! FUN!



ADVANCED WORKOUT
GET IT DONE! WORKOUT + MORE FUN! FUN!



INSTRUCTIONAL WORKOUT
GET IT DONE! WORKOUT + MORE FUN! FUN!



8-MINUTE WORKOUT
GET IT DONE! WORKOUT + MORE FUN! FUN!



Distributed by Ventura Distribution, Inc.
Phone (888) 498-3700 • Fax (818) 879-7970
sales@venturadistribution.com

BAKER & TAYLOR

INGRAM
Entertainment

VPD

WaxWorks

T-SHIRTS

Looking for a T-shirt one-stop? You've found it!

Same Day
Shipping
Specializing in
Discount
Pricing

BACKSTAGE FASHION

Worldwide Distributors of Licensed:
ROCK, NOVELTY & POKE MON T'S,
STICKERS, PATCHES & FLAGS TOO!

Call for a free price list/tyer (dealers only):

800-644-ROCK

(outside the U.S. - 520-443-0100)

backstage@northlink.com

www.backstage-fashion.com

TALENT

UNSIGNING ARTISTS

Seeking serious artists/bands for
large retail distribution and possible
submission to major labels.

Send your artists packets to:
UAP/PO Box 2267, Acworth, GA 30102.
For more information call (678) 574-0280
or visit us at: www.TheBestTalent.com

Looking for a record deal ??

Getting signed is very hard to do. But we will
get the record deal you are looking for! Guaranteed Success. Call now to reserve your
FREE information.

Talent 2000
800-488-8396

PUBLICITY PHOTOS

PUBLICITY PRINTS

ULTRACHROME™ HIGHLIGHTS FROM \$100



FREE
Catalog & Samples
1807 E. Florida St., Suite 100
Springfield, MO 65801
Toll Free 1-888-526-3333
www.abcpictures.com

STORE SUPPLIES

Display Merchandisers

Ideal for
CD & DVD
Instock
Ship next day



PLASTIC
WORKS
www.plasticworks.com

(800) 542-2302

STORE SUPPLIES



Factory Direct Prices!

(Backed by "25 Year Unconditional" No Storage Guarantee!)

• Video, DVD's, & CD Merchandisers.

• Storage Cabinets

• Free 100 page Catalog

• Ships from Baltimore or L.A.

(800) 433-3543 / www.jdstore.com

REAL ESTATE

Premiere Hills
5200 West Hills, Woodland Hills, California

Better living. Better life.

Life on top of the world at Premiere Hills offers a host of
amenities including...

- Breathtaking valley views
- Gated and controlled access
- Washer & Dryer hook-ups
- Relaxing spa-hot
- Elegant designer fireplaces
- Corporate housing available
- Multi-level floorplans*
- Lushly landscaped garden pool & spa
- Direct access thorough
- Granite accents throughout
- Suite-of-the-art Fitness Center
- Screening Room / Media Center
- Hardwood Floors*

Reserve your view today! Call 818.992.VIEW

The amenities listed above are only
a few of many.



The most spectacular southern estate in
Wilshire Co. TN, 12,024 sq. ft. Riding coun-
tryside. Just 35 minutes from Nashville. Visit
www.nashville-realestate.com to see
pictures \$350,000.

Call Maria Carter or Stacy Gavies
1-800-340-3977
Prudential McArthur Sanders

Chic Art Deco View Home Beverly Hills

Sensational quality & design, built in
1963. Skylights, floor-to-ceiling windows
allow light and VIEWS OF CITY. Etched
mirrors & doors, custom fixtures,
handcrafted marble fireplace, antique
light fixtures. Attached guest apartment.
Private pool. Offered at \$2,800,000.
Joyce Flaherty (310) 285-7520
Joyce Flaherty (310) 285-7520

IF IT'S THE MOVERS AND SHAKERS
OF THE MUSIC INDUSTRY YOU
WANT TO REACH
CALL BILLBOARD CLASSIFIED
846-654-6698

FEMALE SINGER(S)

Wanted for New York based rock band.
Send press-kit (bio, audio tape, picture,
etc.) to:

PO Box 67, East Northport
New York, 11733-0428
http://www.pescanunion.com

COMPUTER/ SOFTWARE



Complete POS/Inventory
Control for ALL your record
and video stores!
• Search availability built-in!
• 888-222-4767 (toll free)
• Fax (919) 828-4485
• e-mail: SALES@IDCSOFT.COM
WWW.IDCSOFT.COM

The Computer and POS Solution
for the Music & Video Industry

young
SYSTEMS
(888)658-7100
•Chain-Independent •One-Shops

RecordTrak

Inventory Management
For Record Stores
800-942-3008
Fax 213-253-2030
Web 213-253-2030

PUBLICATIONS

In the Studio?

FREE Guide to
Master Tape Preparation
Saves You Time and Money!
1-800-468-9353
www.discmakers.com/bb
Info@discmakers.com

DISC MAKERS

MUSIC MERCHANDISE

THE D.J. AND MUSIC SOURCE SINCE 1979. WWW.ROCK-AND-SOUL.COM

ROCK AND SOUL

482 7th Ave., New York, NY 10014 (212) 369-2359 Fax (212) 364-3354

MUSIC DEPT. D.J. HEAVEN - THE LARGEST SELECTION OF 12" VINYL LP's.

CD's and CASSETTES • DISCOUNT PRICES

PRO D.J. DEPT. MIXED • AMPS • CABLES • TUBES • CABLES • CARTRIDGES

IGPS • GUNN MAGNETS • SPEAKERS • CABLES • MULTI-TRACKS

VIDEOS & BOOKS

MUSIC RELATED BOOKS. CLASSIC & UNUSUAL
VIDEOS YOU WON'T FIND ANYWHERE ELSE!
CALL FOR A FREE GANTT CATALOG.

Wholesale only.

GOTHAM DISTRIBUTION CORP.

1-800-SOFTMAN • FAX 800-645-6115

2244 Newford Road • Ardmore, PA 19003

BUY DIRECT AND SAVE!

While other people are raising their prices, we
are lowering ours. Music label CD's, cassettes
and LP's as low as 50¢. Your choice from the
most complete savings price.

For free catalog call (800) 890-0000.

For (404) 860-247 or write

Scorpione Music, Inc.

P.O. Box A Trenton, NJ 08611-0000

e-mail: scorpione@aol.com

INVESTORS WANTED

HIP-HOP MUSIC/JOINT REVENUE MANAGER

We do the music. You finance the video and product distribution.

We all earn millions of dollars together. 24 tracks done to date.

Guaranteed to move 1,000,000 units across the country.

This is a turn key music project solution for any major distributor.

For a complete project proposal including a 10 song CD call:

Tony Motley

(Harvard Business School Professor) (718) 949-2922

For Billboard Classified Advertising email David McLean at dcmlean@billboard.com or Fax 846-654-6699

WE BUY!

CDs and VIDEOS

...ANY QUANTITY
• New or Used •
Send your list or call:
Phone: 1-800-486-8782
Fax: 803-548-0125
email: ed.pernick@uwave.com

"WE ARE CASH BUYERS OF
UNWANTED LPs, CASSETTES OR CD's."
No quantity is too large
email: We pay the freight. Call
(609) 890-6000

ROYALTY PAYMENTS

\$ Royalties \$

Acquire Your Future Now!
Granite Capital Corp.
Call now 800-326-9030

HELP WANTED

Well established NYC
entertainment firm seeks
associate with 2-3 years
experience in recording industry.
Fax resume to: 212-846-9667

ADMIN/ASST/OFFICE MANAGER

Music/Films/Licensing

Experienced you know. You need strong ed
manager/computer skills. Small company
so your input will make a difference.
Fax resumes to: (212) 949-6241

EXPERIENCED AD SALES

PEOPLE WANTED

to work on part-time commission basis for
nat. music magazine. Competitive rates.
Please send resume to:
P.O. Box 29000, Santa Fe, NM 87592

MINISTER OF MUSIC

needed to work in church and school.
Forward resume to:
All Saints
52 East 130 St.
NY, NY 10037
or fax to: (212) 831-6343

REACH OVER 300,000

RESPONSIVE READERS

EVERY WEEK CALL
BILLBOARD
CLASSIFIED
TODAY AT
1-800-390-1439

HOT TOPIC

EVERYTHING ABOUT THE MUSIC

Hot Topic, the nation's fastest growing retailer of music-influenced apparel & accessories is interviewing Associate Buyer of Music candidates. With 230 stores nationwide and 60 more opening each year, the career opportunities are unlimited. We offer a comprehensive benefits package including medical, dental, and vision insurance, vacation, bonuses, 401(k), and employee stock purchase plan. We are a company committed to internal promotion, offering rapid growth as we continue to open new markets.

HOT TOPIC ASSOCIATE BUYER OF MUSIC

The Associate Buyer reports to the Music Buyer and has the responsibility to integrate their music expertise with the Hot Topic music direction. They will be purchasing music and managing inventory levels in stores, tracking vendor allocated advertising funds, as well as communicating with store employees and customers. This is a full time position based out of the corporate office in the City of Indianapolis, California.

Understanding of the Hot Topic Environment

Successful candidates must be willing and able to work in an open office environment with on-going communication and exchange of ideas. The environment has no structured offices for any of the employees and it highlights on-going music and video play at all times.

Understanding of the Hot Topic Music

Music is the foundation for Hot Topic fashion. It is essential that successful candidates have a wide variety of music tastes and understanding. In addition, the buyer must have an open mind to music that may be different than their normal selections. The Hot Topic buyers often attend different music concerts and events to stay in touch with the music and fashion scene. Successful candidates will understand the Hot Topic customer.

Financial Awareness

Successful candidates will possess a keen awareness of achieving sales plans, average store increases and gross margin plans—markup and markdown.

Minimum Qualifications

- Applicants will not be considered unless they meet all of the following qualifications:
- 2 years of Music buying experience in a retail field
- College degree preferred
- Strong PC skills
- Excellent verbal and written communication skills for contact with vendors and stores
- Strong organizational and time management skills.

To apply, please fax your resume and salary history to Bettina Mann at (626) 581-6263

Or mail to: Hot Topic, Inc., Attn: Bettina Mann
18305 E. San Jose Ave., City of Indianapolis, CA 91748
E-mail to: bmann@hottopic.com
NO PHONE CALLS, PLEASE. An Equal Opportunity Employer.



Concrete Marketing has merged with
Vision of the Globe Music Marketing and is
looking for business specialists in the
following departments:

Urban Retail Specialists
Video Promotions
College Radio
Street Team Promotions

Must have experience and be a self-starter.
Please fax resumes to: 212-645-2607 or
E-mail to: job@concretemarketing.com

AUDIO ENGINEER

Start Fall Semester, 2000. Administrator/
maintain studio, teach recording classes.
Masters or equivalent experience re-
quired. Application, rates & info to:

Dr. Robert Barlow
SUNY
Oswego, NY 13820.
Email: Barlow@Oswego.edu.
EO/AA employer

Want to make a difference?

Join the Bonita Peace Project as they
tour the country with Dave Matthews. We
want volunteers to accept donations for
t-shirts, buttons and bandanas at every
show until the tour ends.

Please call Ken at (212) 899-4598
Never surrender when peace is at stake!

DIVISION SALES MANAGER

An expanding Peustetter Distributing Group seeks an experienced industry professional
for a position based in our corporate headquarters in Channahon, MN. Responsible for
the overall sales performance of our Central Division, the position includes key account
maintenance, field sales management, new account acquisition, sales forecasting and
budget controls. Candidate should be self-motivated and computer proficient with
strong management, organizational, and communication skills.

Please send resume with cover letter to:
Peustetter Enterprises, Inc.
Attn: T. Spencer 1860 Lake Drive West
Channahon, MN 55317 Fax: 952-361-6636

Sales Manager/Major Distributed Indie

If you are music focused and computer
savvy, we have an immediate need for an
outstanding sales manager based in New
York. Candidates will be responsible for in-
teracting with distributor and buyers at on-
e-stop and regional chains in order to
prepare/implement of co-op pro-
posals on new catalog releases. Ideal
candidate must have broad knowledge of
current retail landscape, proven communication
and organizational skills as well as
experience in music distribution.

Please fax/email resume with cover letter
and salary requirements to:
212-473-9174

Attn: Sales Manager Position or to
P.O. Box 5485 Cooper Station
New York, NY 10276

PRODUCTION MANAGER

Raleigh, North Carolina

Fast growing food/mental music label
seeks a Production Manager to oversee
all music production related activities, in-
cluding release scheduling, album
artwork and design, parts production,
manufacturing related activities including
ordering of finished goods, components
and graphics, tracking status of orders/
inventory levels, recording of product to
disc, and inventory management. Posi-
tion will also be responsible for all print
and promotional artwork and manufactur-
ing. Production Manager will commu-
nicate with all departments, distribu-
tors and their vendors on a daily basis.
Must have a minimum of 3 years of pro-
duction related experience at a record
label. Degree in Business Administration
preferred.

Please fax or email resumes to
crist.vanoc@earthlink.net
Fax: 919-875-3053.

For Classified Advertising Rates

Call DAVID MCLEAN - 646-654-4698
or 1-800-390-1489

SONY CANADA LAYOFFS

(Continued from page 19)

offices were Jean Lamont, marketing manager for Sony French repertoire; Michelle Seline, Sony marketing assistant; and Robert Avakian, Sony sales representative—all in Montreal—and D'Arcy McCrear, senior Sony sales representative in Calgary, Alberta.

"Many of us have had a feeling lay-offs were going to happen since the beginning of the year," says a former head office Sony employee. "Sony Music Canada president Richard Rick Camilleri had been distancing himself from the marketing department. By the time we came to our [dismissal] meeting, many of us knew we were on the way out."

Sony Canada head office staff members were notified of their dismissals by Camilleri and Sony's recently appointed director of human resources, Susan Watkins, at two separate meetings the morning of July 14 in the company's boardroom. The two meetings were spaced 15 minutes apart—at 10:30 a.m. and 10:45 a.m.

Following each meeting at the head office, fired employees were escorted from the building by a security team. Then, in a meeting held in the company's sound stage area, Camilleri informed Sony's remaining staff of the firings. As he began his speech, however, the Toronto region was rocked by a brutal flash storm. As Rick spoke, it was like the world was ending outside, says an insider. "It was surreal—and, under the circumstances, so fitting."

Many Canadian music industry figures are incredulous over both the extent of the layoffs and the identities of several of the top-ranking executives who were dropped. This includes Bannan, Merendino, and Deeley, who had served for nearly two decades with the Canadian label, and Zuckerman, an 11-year Sony Music veteran here (including a stint as head of A&R) who had previously worked four years for Columbia in New York and London.

"I am most upset about the decision to eliminate Richard Zuckerman's job," says Eric Lawrence, co-president of Coalition Entertainment Management, which manages Sony's Our Lady Peace. "Richard is one of the people who brought Our Lady Peace to Sony. I think we will be affected outside of North America with the loss of his [international] position. Frankly, to the rest of the Sony world outside Canada, Richard was the face of this company."

"With us having a new album, the layoffs are quite disruptive," says Steve Hoffman of Toronto's S.R.O. Management, which handles Columbia-signed teenage pop trio b4-4. "The act released its last full-length album debut in Canada June 6." "Nat Merenda was a big supporter of b4-4, and the boys are incredibly fond of him. With Richard Zuckerman gone, I now don't know where we stand internationally in seeking releases for Sony affiliates elsewhere."

Despite repeated requests, Sony Music Canada executives would not respond on record about the layoffs. While sources at the company indicate that new positions are being considered, the sole confirmation is that of former director of media relations Amber Meredith, who was named director of marketing, effective July 14.

Keeping It Real... Going Too Far?

R&B Labels' Sex-Filled Promos Raise Questions Of Taste

This story was prepared by *Airplay*
Moriah's Donna Hall.

NEW YORK—Through the years, R&B and hip-hop have always been inspired by and incorporated some form of sexuality. And as time goes by, as artists push the lyrical envelope further and radio takes more chances in what it airs, labels are constantly looking for new ways to call attention to their projects, sometimes by being more than a little provocative.

For example, the Up in Smoke tour incorporates sexually explicit videos as a backdrop to the concert; a press photo for Gangsta Bo (the female rapper of Three 6 Mafia) is a topless shot (the male members remain clothed in their publicity photos); an independent film company has released "The Thong Song Uncensored," a behind-the-scenes look at the life of Sisq; independent footage that didn't make it into the video; and Jive Records has created a marketing campaign for rapper Too Short that includes a series of five postcards picturing the naked rapper in various sexual positions with two also-naked women.

At one time the telecast of Elvis Presley's pulsating pelvis created an uproar. Today, "every video has a jiggling butt shot in your face," says one executive. "It's not the exception; it's the norm now."

In the case of the Too Short campaign, Larry Khan, senior VP of R&B music at Jive, says, "This campaign is marketed primarily to his fan base. But in this industry, we often try to create a buzz which then hopefully flows over to the mainstream audience. That's what I was hoping to do when we mailed out the Too Short postcards to a list of industry tastemakers. A couple of people have called me and said, 'Whoa,' but only one person has said they were offended."

"I don't think this is anything new," adds Khan. "We've seen other artists do it in the past, but in different, only in different forms. 2Pac and K-Ci & J-No had an X-rated ad of the material. 'His' just keeping it real," says K.J. Holiday, PD of WOW! Norfolk, Va., of the postcards. "It's his style."

But Holiday adds that he doesn't think it's necessary. "He's just sell records whether he does this type of thing or not. And while the men in the business—the mix-show jocks and so forth—may like it, I can see where women would be offended."

not only in videos and cover art but also in checkbooks that went out to radio, such as "peep show" key chains that featured explicit sex scenes between Luke and a bevy of women. Later, female rappers such as Foxy Brown and Lil' Kim came out with a harder-edged sound and sexually explicit imagery to go with it, most notably in the Lil' Kim calendar from 1997. And earlier this year, the video for "Untitled (How Does It Feel?)" featured a very naked D'Angelo.

"I don't think this is the beginning of any trend," says Khan. "It's simply another extension within an overall society that uses sex more often in marketing. We see it in songs, in videos, on the radio. And now street marketing is picking up on it."

But Johnnie Walker, senior VP of promotions at Def Jam, says, "There's no difference. I think it's definitely said 'Let's take it to the edge' with this video. But it was tastelessly done."

While that video left something to the imagination, the Too Short campaign has even surprised Walker. "There is definitely some value in shock, but how long does that value last? And can it backfire?" Walker asks. "A lot of women got that card, and I'm sure some of them were offended. I'm not saying Jive shouldn't have done it, just that I would be extremely careful [about to whom I would] send it and where I place my ads—maybe concentrate them in hip-hop stores or girly magazines. You have to be cognizant of your audience."

Khan admits, "We didn't stop and say, 'Well, maybe we shouldn't send this out to this person or that person.' I felt it was going to an industry where we're all adults, and it would be taken as simply another angle on marketing an artist. They know Too Short and what he's about. This image is consistent with who he is. But if I offended anyone, then I apologize."

JUST KEEPING IT REAL?

Offense is in the eye of the beholder, say those on the receiving end of the material. "He's just keeping it real," says K.J. Holiday, PD of WOW! Norfolk, Va., of the postcards. "It's his style."

But Holiday adds that he doesn't think it's necessary. "He's just sell records whether he does this type of thing or not. And while the men in the business—the mix-show jocks and so forth—may like it, I can see where women would be offended."

Brian Wallace, PD of WTLC-FM Indianapolis, adds, "This isn't going to convince me to play a record. It might catch someone's attention, to stop and look, but that's it. As a matter of fact, it could hurt you at radio. A PD or [music director] could look at the cover art of the album alone and put it to the side."

because they assume there is nothing they could possibly play on the air."

That's exactly what Jewel Carter, music director of WEAS (ESPN Savannah, Ga.), says she does.

"I took one look at the CD and thought, 'I will wait and see if something blows up from it, but I won't take the time to waste through the profanity to try and find a song we could play.'"

Walker too flipped past the ad in a radio trade magazine. "I glanced at it, then kept going. It didn't make me want to listen to the record. And I have to wonder, In a record store, is the cover going to attract new consumers of his work or revolt them? And will stores even feature it prominently?"

Carter says she is concerned by labels pushing the envelope, often unnecessarily. "As a female jock and as a mother, I wish I could ask these artists why they think it's necessary to go so far. I understand and agree with freedom of expression, so I'm not saying they shouldn't be allowed. But understand that I will exercise my freedom to express myself as well, when I choose not to air your song."

While only Three 6 Mafia is a Southern-based act, attempts by other acts to finish what Luke started might be seen as reflecting the growing influence of the Dirty South. One could argue that part of the music industry in New Orleans is the imaging and so-called lifestyle that accompanies the genre, including partying and strip clubs.

Wallace disagrees. He has been programming in New Orleans for more than a decade, and he remembers when the Dirty South image emerged in the late 1980s.

"Back then, the imaging was the same as it is now, but the music wasn't this popular," he says. "The difference is today you have MTV and BET and other channels that are willing to play the music and the visual images that go along with it. The trend now is sex, sex, and



WALLACE

newslines...

CITADEL EXITS INTERNET VENTURE. Citadel has pulled out of the Local Media Internet Venture (LMIV), a portal spearheaded by Emmis CEO David Jeff Smilgman, after long delays in its launch convinced Citadel CEO Larry Wilson to get it alone. Apparently, the contract tying Citadel, Emmis, and the other participants kept changing the structure, to Wilson's frustration. "At the end of the day, there were a couple of provisions that we could not accept, and we decided to pursue our own strategy," he says. Citadel, which owns 209 stations in 46 U.S. markets, has created portals for each of its markets, and it has struck content deals with Microsoft's CitySearch and is in discussions with Ticketmaster. LMIV acting CEO Jack Swarbrick says Citadel wanted a clause that allowed it to pull out if the group was sold. Swarbrick says the group found that provision unacceptable. While the LMIV won't say which companies are taking part, a number of groups have said they are exploring it, including Entenno, Bonneville, Susquehanna, Greater Media, and Jefferson-Pilot.

NASSAU PULLS IPO. Nassau Broadcasting has put its planned initial public offering on hold, blaming "current market conditions and recent volatility" in the stock market. CEO James Mercanti says that although Nassau won't go public, it should be able to complete all its planned acquisitions, including a \$185 million deal to buy Aurora Communications. That deal, however, will be reworked because it included paying Aurora \$85 million in Nassau stock. "Radio stocks have faltered along with the rest of the Nasdaq market," says Mercanti, who believes the radio sector has been hurt by its ties to technology and dotcom stocks. Separately, Spanish-language broadcaster Entravision went public Aug. 1, raising \$759 million on the New York Stock Exchange. Shares outpriced the \$13-\$16 a share projection, finishing the first day of trading at \$16.50.

AN ICELANDIC SAGA. "There's no place like home" may be Saga CEO Ed Christian's mantra these days. "Never leave the country" is the "very good lesson" that Saga learned in Reykjavik, Iceland, says Christian. That is where it recently sold its six FM stations to local owner Northern Lights. Far from their Michigan headquarters, the stations became "a time drain," although Christian feels that on the programming side, Saga "moved the bar significantly" in improving standards. It also convinced the Icelandic government to revoke the 10% culture tax on radio stations.

ELIAS TO WFUV. Longtime WNEW New York jock Dennis Elias joins crosstown triple-A WFUV as afternoon drive host. Elias spent 25 years at WNEW, where his show blended rock with interviews, including his historic interview with John Lennon, which was featured on "The Beatles Anthology" and is part of the permanent collection of the Museum of Television and Radio. Elias left WNEW earlier this year when it flipped to an all-talk format. He returns to the airwaves Aug. 14.

WEDDING BELLS. ABC Radio Networks' syndicated morning man Tom Joyner married fitness guru Donna Richardson July 29 during a sunset ceremony at Montego Bay, Jamaica. The ceremony featured music from Bootsy Collins and Gladys Knight, and, following the exchange of vows, former Gap Band vocalist Craig Wilson debuted his new ballad, "I Love Joyner and Richardson down to the water's edge." The jimp jumped in and swam out to an awaiting boat that brought the couple to their reception where the guests, all wearing white, were treated to Grammy-nominated artist Steve "Silk" Hurly and the O'Jays. The couple is honeymooning in Venice, Italy. Joyner's program airs in 106 markets in the U.S.

more sex.

Khan adds, "This is not going to work with every artist. And radio is not going to be inundated with pictures of naked artists in sexual situations. You still have to be smart marketers and do what is in the best interest of that particular artist."

But Wallace wonders if other artists may see it as a way to get attention. "We might even see this type of campaign eventually for a female artist. It's like, once you open the doors, it's hard to go back. Some labels and artists are willing to do anything to be successful right now."



WALKER

Last year in Miami we partied like it was 1999
at our best attended conference ever. . .
This year you can wake up in the city that never sleeps!

Billboard ^{AIRPLAY} **RADIO Monitor** **Seminar 2000**

OCTOBER 5-7 NEW YORK HILTON

Seminar highlights

- Opening Night Party
- Great Networking Opportunities
- Electrifying Artist Performances
- Re-formatted Awards Ceremony
- \$199 Radio Registration Rate
- FREE Registration for Radio Station Award Nominees

The Grand Finale!

The Billboard/Airplay Monitor RADIO AWARDS
Honoring America's leading programmers and personalities. Previous participants include Casey Kasem, Dick Clark, Prince, Simply Red, Jon Secada, LL Cool J and many more!

Cutting-edge Panel Topics . . .

What Do Listeners Want From a Website?
Exclusive Arbitron Internet listening study.

From Programmer to Entrepreneur:
Advice on everything from financial planning to contract negotiation.

Artist Panel: Past panelists have included Brian McKnight, Sugar Ray's Mark McGrath, Jim Brickman, Montell Jordan, Wynonna, Coolio, Meredith Brooks, and Pras.
Don't miss this year's crop of hitmakers!

The Personalities Are Back: Radio's hottest talent discuss today's current topics and trends.

Format-Specific Panels

Michele Jacangelo 646.654.4660 • www.billboard.com/events/radio

NY Hilton
212.586.7000
Room rate \$259

off Reception: 10:00
off Registration: 10:00
off Seminar: 10:00
off Dinner: 10:00

Airline
Discounted airfare on
domestic flights.
Call 800.444.4444
for more information.

REGISTER TODAY!!! Mail to Phyllis Demo, Billboard, 1515 Broadway, New York, NY 10036, or fax to: 212.536.1400
Make check payable to Billboard. Confirmations may be faxed or mailed. Please allow 10 business days. No phone calls please

❑ \$450 Early Bird: received by Aug 17 • ❑ \$499 Pre-Registration: received between Aug 17 - Sept 1 • ❑ \$575 Full Registration: after Sept 1 and walk up

❑ \$199 RADIO STATION EMPLOYEES ONLY

First Name: _____ Last Name: _____ Title: _____ Company: _____

Address: _____ City: _____ State: _____ Zip: _____ Phone: _____ Fax: _____ E-mail: _____

Paying by: ☐ check ☐ Visa/MC ☐ AMEX ☐ money order Credit Card # _____ Exp. Date: _____ Signature: _____

Cancellations must be received in writing. Cancellations received before Sept 1 are subject to a \$150 administrative fee. No refunds will be issued after Sept 1

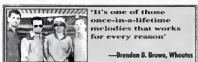
(changes not valid without signature)

W hatever the vocal/guitarist, Brendan B. Brown, has been a hard-core Iron Maiden fan since he was a teenager. So there was no question that the outcast, lovelorn teenie bop singer in "Teenage Dirtbag," No. 14 on this issue's Modern Rock Tracks chart, would hit the band too.

"When I was 13 or 14 and really started getting into the guitar, Iron Maiden, AC/DC, and Metallica were who I listened to," Brown says. "Of course I had to memorize their songs and play them over and over again and rewind the tape."

The tough-after-girl in "Dirtbag" (which is featured in the film "Loser" ends up liking Iron Maiden and her young sister, "I always thought it

would be nice to have a story like that going out there," Brown says. "In a sense it's autobiographical, but none of us wound up getting the girl in the end. So I guess that's the inspiration—the



hope that that happens to someone someday."

Before Brown had all of the song lyrics committed, he said, "The chorus melody and the 'oh yeah' part were already in there, and I couldn't

really forget them. There was something that was real and something really sweet and I wrote about it. It's one of those once-in-a-lifetime melodies that works for every reason."

The blended musical styles in the track are a result of the production on the group's eponymous debut album on Columbia. "One of the reasons we decided to produce ourselves was we wanted to take specific things from different genres and put them into each song," says Brown. "The beat from 'Dirtbag' is sort of a hip-hop thing, but the guitars are definitely heavy metal. When you're a small band and nothing's going on for you, you can't expect to produce something bigger than you, so you want to do. They just won't care."

Billboard

AUGUST 12, 2000

Mainstream Rock Tracks

WEEK					TRACK TITLE											ARTIST										
1	2	3	4	5	No. 1											No. 1										
1	1	2	15	1	I OISSAPPEAR "HOLLYWOOD BOULEVARD" SOUNDBTRACK											METALLICA "HOLLYWOOD BOULEVARD"										
2	2	1	17	WITH ARMS WIDE OPEN "HOLLYWOOD BOULEVARD" SOUNDBTRACK											CREED "HOLLYWOOD BOULEVARD"											
3	3	3	28	KRYPTONITE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											3 DOORS DOWN "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
4	5	5	7	CALIFORNICATION "HOLLYWOOD BOULEVARD" SOUNDBTRACK											RED HOT CHILI PEPPERS "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
5	4	4	16	JUDITH "HOLLYWOOD BOULEVARD" SOUNDBTRACK											A PERFECT CIRCLE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
6	6	7	15	LAST RESORT "HOLLYWOOD BOULEVARD" SOUNDBTRACK											PAPA ROACH "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
7	7	6	17	GODLESS "HOLLYWOOD BOULEVARD" SOUNDBTRACK											U2 "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
8	9	11	8	LOSER "HOLLYWOOD BOULEVARD" SOUNDBTRACK											3 DOORS DOWN "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
9	10	11	11	CHANGE (ON THE HOUSE OF FLEES) "HOLLYWOOD BOULEVARD" SOUNDBTRACK											DEPT. ONE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
10	8	8	17	SOUR GIRL "HOLLYWOOD BOULEVARD" SOUNDBTRACK											STONE TEMPLE PILOTS "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
11	12	12	9	BAD RELIGION "HOLLYWOOD BOULEVARD" SOUNDBTRACK											GODSMACK "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
12	11	9	11	SATELLITE BLUES "HOLLYWOOD BOULEVARD" SOUNDBTRACK											ACID "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
13	14	17	5	N.I.B. "HOLLYWOOD BOULEVARD" SOUNDBTRACK											PRIMUM WITH GZ "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
14	13	13	7	HELL ON HIGH HEELS "HOLLYWOOD BOULEVARD" SOUNDBTRACK											MUTLEY COUNTRY "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
15	15	18	13	STUPID "HOLLYWOOD BOULEVARD" SOUNDBTRACK											DISTURBED "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
16	18	30	3	LAST GOODBYE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											KENNY WAYNE SHEPHERD "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
17	16	14	49	HIGHER "HOLLYWOOD BOULEVARD" SOUNDBTRACK											CREED "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
18	19	22	5	PAINTED PERFECT "HOLLYWOOD BOULEVARD" SOUNDBTRACK											ONE WAY STREET "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
19	17	17	9	LIGHT YEARS "HOLLYWOOD BOULEVARD" SOUNDBTRACK											PEARL JAM "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
20	21	23	6	TURN ME ON "MR. DEAMIAN" "HOLLYWOOD BOULEVARD" SOUNDBTRACK											THE UNION UNDERGROUND "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
21	23	25	7	THE LAST ACT OF KEEPING A SECRET "HOLLYWOOD BOULEVARD" SOUNDBTRACK											QUEENS OF THE STONE AGE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
22	24	27	7	STELLAR "HOLLYWOOD BOULEVARD" SOUNDBTRACK											INCUBUS "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
23	20	15	12	TAKE A LITTLE AROUND "HOLLYWOOD BOULEVARD" SOUNDBTRACK											LIMP BICICLETTA "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
24	22	21	10	THE WICKER MAN "HOLLYWOOD BOULEVARD" SOUNDBTRACK											IRON MAIDEN "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
25	28	32	5	PROMISE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											EVE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
26	25	34	1	SCUM OF THE EARTH "HOLLYWOOD BOULEVARD" SOUNDBTRACK											ROB ZOMBIE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
27	26	26	6	ON MY HEART "HOLLYWOOD BOULEVARD" SOUNDBTRACK											THE GUNZ "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
28	32	30	3	SOMEBODY SOMEONE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											KORN "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
29	31	37	3	QUESTION EVERYTHING "HOLLYWOOD BOULEVARD" SOUNDBTRACK											8TOSTOPS "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
30	27	24	26	MAKE ME BAD "HOLLYWOOD BOULEVARD" SOUNDBTRACK											KORN "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
31	29	28	9	WOERFUL "HOLLYWOOD BOULEVARD" SOUNDBTRACK											EVE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
32	NEW	1	1	BREATHE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											NICKELBACK "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
33	30	33	10	RIDING WITH THE KING "HOLLYWOOD BOULEVARD" SOUNDBTRACK											B.B. KING & ERIC CLAPTON "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
34	33	29	24	LEADER OF MEN "HOLLYWOOD BOULEVARD" SOUNDBTRACK											NICKELBACK "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
35	36	—	2	TEN YEARS GONE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											JIMMY PAGE & THE BLACK CROWES "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
36	38	—	1	THE ROCK PARTY (OFF THE HOOK) "HOLLYWOOD BOULEVARD" SOUNDBTRACK											P.O.D. "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
37	40	—	2	STUCK UP FOR LOVE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											LIMP BICICLETTA "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
38	34	38	23	BREAK STUFF "HOLLYWOOD BOULEVARD" SOUNDBTRACK											EVE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
39	39	—	2	LITTLE SCENE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											ISLE OF "HOLLYWOOD BOULEVARD" SOUNDBTRACK											
40	NEW	1	1	TESTIFY "HOLLYWOOD BOULEVARD" SOUNDBTRACK											RAGE AGAINST THE MACHINE "HOLLYWOOD BOULEVARD" SOUNDBTRACK											

CALENDAR

AUGUST

Aug. 7, 10th Anniversary Team Challenge, presented by the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, Ridgeview Country Club, Farmingdale, N.J. 212-757-1236.

Aug. 8, Fourth Anniversary Songwriters in The Round, Cole & Associates, Miami Beach. 954-929-5982.

Aug. 9, 3rd Annual Atlanta's Golf Tournament, City Club of Marietta, Atlanta. 770-459-8600.

Aug. 9-12, Atlanta Music Conference 2000, Hilton Atlanta, Atlanta. 770-459-8600.

Aug. 11-13, 11th Annual Bayou Bogaloo & Cajun Food Festival, Town Point Park, Bogaloo, La. 757-441-2345.

Aug. 12, David Cassidy/Kids/Christies.org Day At The Races, Saratoga Race Course, Saratoga Springs, N.Y. 518-581-7610.

Aug. 12-19, Gospel Music Workshop Of America 33rd Annual Convention, New Orleans Morrell, New Orleans. 517-925-1802.

Aug. 13, The Indie Music Forum, the Woodlands, Philadelphia. 215-527-1368.

Aug. 13-15, Latif Alternative Music Conference, Hilton Hotel and Towers, New York. 212-758-0146.

Aug. 15, Upea Mic, presented by the Songwriters' Guild of Fame and the National Academy of Popular Music, Moser, New York. 212-957-9230.

Aug. 15-17, NAB American's Radio And Television Convention For Latin America, Loews Miami Beach, Miami Beach. 202-425-3191.

Aug. 16-18, Billboard/BET R&B/Hip-Hop Conference, New York Hilton. 646-654-6560.

Aug. 17-19, Broadwidth Conference And Striding, North Beach district hotel, San Francisco. 415-242-0604.

Aug. 18, Fresh Bash 2000, Chicago Theater, Chicago. 312-407-0120.

Aug. 18-19, Country Radio Samiaar Southwest, Airport Hilton and Convention Center, San Antonio. 818-327-4487.

Aug. 18-19, Music And Entertainment Media Online Conference, ABC Radio Center, Sydney. 02-9557-7766.

Aug. 19, Australian Online Music Awards, the Basement Club, Sydney. 02-9557-7766.

Aug. 22, Get A Gig In The Music Biz, sponsored by the Los Angeles Music Network and Success Staffing, Hollywood Roosevelt Hotel, Los Angeles. 818-789-6095.

SEPTEMBER

Sept. 5-10, Sixth Annual Capital Urban Music Fest, Atlanta University Center and Georgia State University, Atlanta. 770-908-6102.

Sept. 7, MTV Video Music Awards, Radio City Music Hall, New York. 212-558-8000.

Sept. 11, Canadian Country Music Assn. Awards, Skyline Center, Edmonton, Alberta, Canada. 616-269-7071, mt. 144.

Sept. 13, Latin Grammy Awards, Staples Center, Los Angeles. 310-392-3177.

Sept. 15-19, National Assn. Of Recording Merchandisers Fall Conference, Coronado Island Marriott Resort, Coronado, Calif. 856-596-2221, mt. 25.

Sept. 15-16, The Grant Midwest Guitar Show, Sheldon Convention Hall, St. Louis. 314-533-9902.

Sept. 16, How To Start And Run Your Own Record Label, sponsored by Revue Productions, New York Hotel. 212-212-688-3504.

Sept. 19, 2000 Global Entertainment, Media and Communications Summit: Realizing The Value Of Convergence, presented by ProcterandHampers/Coopers, Marriott Marquis, New York. 212-259-2413.

Sept. 20-23, NAB Radio Show, Moscone Convention Center, San Francisco. 800-342-2480.

Sept. 23, Rhythm & Beats: How To Make It In R&B And Hip-Hop Music, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Brooklyn Museum of Art, New York. 212-245-5440, mt. 378.

Oct. 5-6, IRMA 2000—31st Annual Technology And Manufacturing Conference, Scottsdale, Ariz. 602-739-1700.

OCTOBER

Oct. 5-6, IRMA 2000—31st Annual Technology And Manufacturing Conference, Scottsdale, Ariz. 602-739-1700.

Oct. 5-7, Billboard/Airplay Monthly Radio Seminar And Awards, New York Hilton, New York. 646-654-6660.

Oct. 5-7, Internet/Music/2000 Conference, For Lakes Hyatt, Fairfax, Va. 909-586-7502.

Oct. 9, Bill Boyd Celebrity Golf Classic, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 13-20, International Children's Film Festival, Music City Center, Burbank, Calif. 310-440-0184.

Oct. 16-19, IBMA Trade Show, the Galt House, Louisville, Ky. 502-684-9025.

Oct. 16-22, IBMA World Of Bluesgrass Week, the Galt House, Louisville, Ky. 502-684-9025.

NOVEMBER

Oct. 30, SGA West Coast Membership Meeting, Wyndham Bol Age Hotel, Los Angeles. 323-462-1108.

Nov. 8-10, Billboard Music Video Conference And Awards, Universal Hilton, Universal City, Calif. 646-554-4660.

Dec. 5, Recording Academy New York Honors Award, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-5440.

Oct. 30, SGA West Coast Membership Meeting, Wyndham Bol Age Hotel, Los Angeles. 323-462-1108.

DECEMBER

Dec. 5, Recording Academy New York Honors Award, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-5440.

Please submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Penselick, Billboard, 5655 Wilshire Blvd., Los Angeles, Calif. 90036, or jpenselick@billboard.com.

LIFELINES

BIRTHS

Boy: Chanson Montgomery, to Tracy and Ken Block, June 12 in Gainesville, Fla. Father is the lead singer of Sister Hazel.

Girl: McKenna Anne Faulk, to Vicki Greenleaf and Bruce Faulk, July 8 in Los Angeles. Mother is proprietor of the publicity firm Greenleaf & Associates. Father is an independent TV and animation producer.

Boy, Jesse Robert Hammond, to Merle Wiese and John Hammond, July 12 in New Orleans. Father is director of marketing for CMJ Network.

Boy, Luke, to Lorie and John Lytle, July 27 in Nashville. Mother is VP of publicity at Virgin Records Nashville. Father is president of Lytle Management Group.

Twin boys, Sean Philip and Jack Philip, to Kristin and Philip McConnell, July 27 in Richmond, Va. Father is VP of merchandising for Fresh Pinks Inc.

MARRIAGES

Deanna Kingsbury to Andy Levine, June 3 in Atlanta. Groom is a partner for the management firm Sixth Man Inc.

Deb Swanson to Pat Surnegre, July 15 in Hawaii. Bride is a senior account executive for Universal Music and Video Distribution. Groom is VP of West Coast promotion for Mercury Nashville.

DEATHS

Sol S. Weiss, 84, after a long illness, June 18 in San Rafael, Calif. Weiss was a founder of Fantasy Records in 1949 with his brother Max and Dave Brubeck. He was a producer

and recording engineer for such artists as Gerry Mulligan, Bola Sete, Benny Brubeck, and Allen Ginsberg. Wiese engineered Vince Guaraldi's jazz recording of "Cast Your Fate To The Wind," which went to No. 22 on Billboard's Top 100 singles chart in 1963, and Guaraldi's "A Charlie Brown Christmas" TV soundtrack album. He is survived by three brothers, a sister, three sons, a daughter, and four grandchildren.

Anthony "Tony" Galgano, 87, of complications due to colorectal cancer, June 18 in Chicago. A native of Chicago who worked for six decades in the music industry, Galgano was considered a pioneer in one-stop distribution. He started Galgano Distributing, now known as Galgano Records Inc., in his mother's basement, eventually operating at a block-long warehouse, which he designed himself. In addition to recordings, Galgano

sold stereo equipment and accessories. His son, John, and grandson, James, now operate the business. Galgano is also survived by two daughters.

Alton William McLean, Jr., 58, of a heart attack, July 15 in Nashville. McLean, known as Billy Mack, worked in record promotion and artist management. He began his career in radio at WKLM Wilmington, N.C., and WHL, Greensboro, N.C. He was backed by several record companies, including RCA, Mercury, Curb, ABC, and MCA, and for several independent labels, including Synonym, Sissapa, Avion, A&M, and RioStar. He managed the Judds and worked in a promotion or management capacity with such artists as Elvis Presley, John Denver, Tom Petty, and David Bowie. McLean is survived by his wife, a son, two daughters, his mother, a brother, and three grandchildren.

IN THE SPIRIT

(Continued from page 85)

Joint, dubbed "a gospel light club." Says vice chair Al Hobbs, "It's a new flavor—a youth-targeted young artists' showcase hosted by Bishop Larry Trotter with Bishop Paul S. Morton as special guest."

Another first is the GMAW 2000 International Showcase. Hosted by contemporary gospel pioneer Edwin Hawkins, it will feature the performances of artists representing the U.K., Japan, the Bahamas, the U.S., the Virgin Islands, and Canada. Note Hobbs, "We wanted to show the impact of gospel music from around the world."

The GMAW Women Of Worship will lead off with the first of four recordings for the week, taping their

latest release Aug. 16. Subsequent album recordings from the GMAW National Mass Choir, the GMAW Men's Chorus, and the GMAW Youth Choir follow later in the week.

Hobbs, who doubles as chair of the industry track the Gospel Announcers' Guild, notes that the theme for gospel announcers is "Preparing For God's New Season."

"God is doing a new thing in the church," Hobbs explains. "I believe he is taking it to a higher level of praise. And as we enter this 21st century, we need to be preparing to be a greater part of it on a number of levels to maximize our contribution to the growth of this move and the continued success of gospel music."

GOOD WORKS

PUTT, PUTT: Galaxie Records presents the third annual Atlanta Golf Tournament Wednesday (9) at the City Club of Marietta in Atlanta. Industry executives will participate in a variety of golf contests. The American Assn. of Adapted Sports Programs will receive a portion of the proceeds. Contact: Tara Murphy at 404-677-9686.

RACE FOR KIDS: On Aug. 12, the David Cassidy/Kids/Christies.org Day at the Races will take place at the Saratoga Race Course in Saratoga Springs, N.Y. The event benefits the Albany Medical Center Children's Cancer Program, the Yale University School of Pediatric Medicine, the Belmont Child Care Assn., the Northeast Parent & Child Society, and the Sarah Ferguson charity Causes for Children. Contact: Debbie Avelline at 518-581-7610.

ON THE CATWALK: Queen Latifah will host "Fresh Bash 2000" Aug. 18 at the Chicago Theater. The event, sponsored by Marshall Field's, benefits the Art Institute of Chicago and will feature an international runway show and performances by Bobby Short, Antigravity, Kiss Army, and Chic. Contact: Jill Eisenmatt at 310-407-0120.

WOMEN UNITE: On Aug. 26, "Agility: A Women's Music Festival," will be held at Libbey Bowl in Ojai, Calif. The festival features such female singer-songwriters as Perla Batailla, Julie Christensen, Rain Perry, and Sara Hickman and is presented by Perry's Precipitous Records and Sally Kopf Productions. The event benefits the Arthritis Foundation. Tickets are \$15 in advance; \$20 at the door. Contact: Rain Perry at 805-646-4706.

NEW HIP-HOP GENERATION RETURNS TO ACTIVISM

(Continued from page 1)

nal essence. And that's what this music is doing: going back to its original art form, but on a whole different level."

A galvanizing element cited by several artists was the 1999 shooting death of unarmed West African immigrant Amadou Diallo by New York police. On his new Columbia album, "Eletifre," Jean shares his perspective on the track "Diallo."

"It's one of those songs that's about the truth," says Jean. "I don't accuse the police. When you listen to the song closely, I'm really talking about the experience of the shooting."

"I don't know what the catalyst for this consciousness" says Talib Kweli, a member of MCA's Black Star and Rawkus's Reflection Eternal who helped spearhead the four-song project "Hip-Hop For Respect" on behalf of Diallo and another police-brutality victim, Tyrone Miller. "But for me, it was this, this concrete case catapulted with the Diallo verdict."

"When we did 'Hip-Hop For Respect,' all of a sudden I'm on the news like 'I'm an expert,'" Kweli adds. "It's important to make sure that everyone the state of our communities and contribute to change."

With a nod to such consciousness-raising forerunners as Gil Scott-Heron, Afrika Bambaataa, KRS-One, and Public Enemy, this new generation is creating a sound alternative to the materialistic, misogynistic, and thug-life scenarios of the past several years.

Common's second MCA single, "The Light"—No. 13 this issue on Hot Rap Singles and No. 55 on The Billboard Hot 100—is a love song to women. The tune is a bright spot in a genre in which misogyny reigns.

"I feel like I've helped open people's eyes to another level of music that isn't all about ice, cars, and how many women you've fucked," says Common. "And that brand is about love, being creative, expressing yourself, and individual responsibility."

"At one point in hip-hop," he adds, "it was the trend to be pro-black, wearing medallions and dreadlocks. But we've gone through enough growth and changes for it to be sincere. And people aren't ignoring it. It's one of us trying to make them. They're started getting tired of the same repetitive, materialistic-themed music."

Meanwhile, Loud's dead prez focuses on social issues, frustration, and such tracks as "Police State" and "Wolves," in which the narrator talks about how hunters put blood on knives to attract wolves. The wolves kill the knives, cutting themselves and feeding on their own blood until they die. Dead prez draws a parallel with life in the ghetto, where the "blood" is drugs, sex, money, and materialism.

"What we're aiming for is self-education, the ability to control our lives without being under the control of someone else," says dead prez's stic.man (real name Clayton Givin).

The harsh realities of life have been lyrically expressed before, by such artists as Arrested Development. Front man Speech recalls that Chris Rock executives frowned in the early '90s if the group's perspective could hold its own against the gangsta hip-hop that was then dominant. "We knew our stuff was hard, but hard that it was talking about the

Rappers Practice What They Preach

LOS ANGELES—Fifty percent of the proceeds from Arrested Development's 1992 hit "Mr. Wendal" was donated to the National Homeless Coalition. And the group is still donating money from the song, says member Speech.

Following are organizations and projects involving rappers for whom action speaks as loudly as rhymes:

"Hip-Hop For Respect" Project: First slated to be a single, this project evolved into a four-song Rawkus CD thanks to the united efforts of acts Mos Def, Talib Kweli, Rah Digga, Common, Channel Live, Koolha, and others. Proceeds from the CD—sponsored by the deaths of police-brutality victims Amadou Diallo and Tyisha Miller—benefit the nonprofit Hip-Hop For Respect Foundation, which is developing high-school programs to teach inner-city youth how they're detained by the police.

realities of life from a different perspective: about children without fathers, about 16-year-old single mothers feeling trapped," he says.

"We had to convince the label that this was viable in a hip-hop scene where hardcore at the time was the only way to go. The key for the group coming out now is to hold your own."

Spearheads Michael Franti says he's been helping people in the political world of music since 1987, when his initial group, the Beatniks, recorded its first album. "My goal with my music has been to enrage, enlighten, and inspire," says Franti. "That's why I decided to start my own label, working to put music and social activism hand-in-hand."

"I would say the difference now from when we started is that no one got afraid to expose themselves, so we all took it to the stage," says Chuck D, whose controversial Public Enemy first hit the R&B charts in 1988. "We knew that if we performed as strong and powerful as we set out to do, nobody was going to stop us."

And that's exactly the outlook of mainstream newcomer Jurassic 5. Word-of-mouth about Jurassic 5 took off following the 1997 release of its independent, self-titled EP, which sold more than 200,000 copies in the U.S. and England.

Now that Jurassic 5 has crossed to the majors with the Interscope release "Quality Control," the group is fielding questions about losing touch with its fan base. "We knew what we wanted, and that was 100% creative control, which we have," says member DJ Nu-Mark. "And while Interscope has us for CDs and cassettes, Rawkus is distributing our vinyl. We're not losing or cutting off our fan base; we're catering to them more. And we'll still do our own thing, fuck who else."

While the jury is still out on just how well these acts will do in the long

Nkru Center for Culture and Education: The black-owned Nkru Books store in Brooklyn, N.Y., was where Talib Kweli worked for five years before his music career took off. He and Mos Def—both of whom did poetry readings there—

—later bought the store to preserve it as a community institution. It was relaunched last year as the nonprofit Nkru Center for Culture and Education.

The Common Ground Foundation: Established by Common, this Chicago-based youth organization has lent a hand to such causes as the four-week Musical Minds Program (initiated in summer 1999), which introduces inner-city youth to instruments, software, notation,

term, retailers say conscious rap has a small but loyal audience that has the potential to expand. "Exposure is a key element," says Sonya Askw, urban music buyer for Minneapolis-based Musicland. "Once artists do various tours, they'll have their hardcore customers and will gain other customers word-of-mouth."

Amir Abdullah, head of A&R for underground specialist label Planet Big Beats in New York, which caters to the vinyl crowd, notes, "We've been dealing with groups like Jurassic 5 and Dilated Peoples for the last six years. They've been making records for a long time, selling them on vinyl, and going right to the DJs. A lot of kids are buying these records."

Ron Fitch, assistant manager at Star City's Evergreen Park, Ill., offers a different take. "We play records in the store that you don't hear on the radio. But even though some of them sound good, people don't go for them because that's the store's tagline." People who buy conscious music are loyal, but there aren't enough of them.

According to SoundScan figures, most of these acts are doing respectably well, but nowhere near the status of Eminem or Britney Spears. Among acts with current product, Common's album "Like Water For Chocolate" stands at 398,000 units, dead prez's "Let's Get Free," 151,000, Jurassic 5's "Quality Control," 106,000, and Dilated Peoples' "The Platform," 87,000.

Meanwhile, acceptance at radio "depends on the nature of the project," says Shy Dill, A&R director at WBLK Buffalo, N.Y. "Radio has its ear to the streets, and a lot of the music comes from the streets. So if it blows up there, it will get the attention."

MCA marketing director Tim Reid II acknowledges that marketing such

and other music-related concepts.

AIDS Awareness Tour: Sub Verse Music, in association with Conscious Movements, is launching a 10-day, four-city tour of South Africa to raise awareness of HIV/AIDS and fund local education initiatives. Slated for late November to coincide with world AIDS day on Dec. 1, the tour will include U.S. artists from Sub Verse and other labels, plus some of South Africa's top hip-hop and funk acts.

Rap the Vote: Mos Def is among the hip-hop contingent supporting Rap the Vote, a joint project among the Rap the Vote, Russell Simmons' 360hiphop.com, and the Active Education Foundation. In addition to artist-voiced radio and television public service announcements, this campaign to politically empower urban youth is being fortified through the placement of voter registration booths at venues as varied as

GAIL MITCHELL

acts is initially tough, but he adds that "once they do connect, it's a breath of fresh air, like the Roots with 'You Got Me.' As this type of artist becomes more creative and marketplace tastes shift, people will find these acts. And we'll help that along by continually marketing, exposing, and breaking these acts."

Which is also the modus operandi at Sub Verse Music. Home to such conscious groups as Szene Of Life and the Mierandas, the Caroline-distributed label was launched in January by president Peter Lupat, senior VP Fiona Bloom, and rapper Bigg Jus (formerly with Company Flow). Among its awareness-building strategies is the Sub Verse School. Used to spread the word about the label, it doubles as a platform for bringing successful regional artists to New York for exposure they wouldn't otherwise receive.

"We do shows with these artists that attract multicultural audiences,"

says Bloom. "We also set up instructors and take the acts to radio and the video outlets. With our way, you may reach people a lot slower. But when you do, you're going to keep them forever. And it's only going to get bigger."

As may the range of styles within the hip-hop genre itself—something that these acts wholeheartedly support.

"The question really is: Are there enough open-minded people with all of it as hip-hop?" says Will.i.am of Interscope's Black Eyed Peas.

"People frequently ask whether there's enough room for all [kinds of hip-hop]," says Mos Def. "Yet nobody asks that about rock, electronics, dance, or alternative. They ask it when it comes to hip-hop because hip-hop is predominantly young and black male... I wish that race wasn't such a prevalent factor in everything."

Given the growing multicultural reach of hip-hop, race may become less of a factor. "Rap is really becoming broad now," says Raphael George, music director of WPHI Philadelphia. "America's on the Internet, MTV, and BET, it's a good time for activist rap to become more prevalent. Rap has gone mainstream, with groups like Limp Bizkit and Korn embracing black culture. There aren't any color lines anymore."

It was that blurring of the lines that caught the attention of Capitol VP of A&R Ron Lauffitte, who, after a career spent primarily in rock, signed Dilated Peoples.

"Every generation wants to have its own heroes," he says. "And this is clearly something that a new generation can own, much like the Metallica generation and the grunge kids with Nirvana. Dilated Peoples, Jurassic 5, and other underground groups have very little in common from a musical standpoint. But what they do have in common is a shared sense of purpose, a shared philosophy about what they'd like to say. Honestly, I think we're at the beginning of something very special."

Assistance in preparing this story was provided by Rachael Hall, Marcel Krenn, Jill Penneick, and Ray Waddell.

Tors Blend Music, Message

LOS ANGELES—For the new breed of socially conscious rappers, touring stands as a way to forge a major link with audiences. Among this year's biggest ratings are

recent Spitkicker tour—featuring headliners Common and De La Soul with Mos Def, Talib Kweli, Pharohe Monie, and Biz Markie

—and September's Okayplayer tour with the Roots, Mos Def, and others.

Peter Schwartz, agent at the Agency Group for such acts as Dead prez, Del The Funky Homosapien, and Miacallite, says that politically and socially

aware acts tend to work better at mainstream venues like the House of Blues and Washington, D.C.'s 930 Club than in traditional rap venues, which are still doing its home in a way, he says.

He also notes that these acts are compatible tour mates for rock acts citing dead prez appearances last year with Rage Against The Machine. Another example is the recently postponed Rhyme & Reason 2000, whose bill is to include Beastie Boys and Rage Against The Machine. "The tour has been held back due to a bicycling injury to Bonetite Mike D."

(Continued on page 84)

CANADIAN KIDS FIND THEIR VOICES

(Continued from page 1)

become a permanent part of Saskatchewan's school curriculum.

The album will feature about 40 songs—in the Cree, Dene, and Michif (a combination of Cree, French, and English) tribal languages co-written by Freed and aboriginal children, the majority of whom are Cree and Dene natives. Some of the children are also creating illustrations depicting the song's stories for the songbook, the CD-ROM, and a Web site.

"Can you imagine how empowering it will be to the future if there's a generation of school kids singing songs [co-written] by their parents when their parents were in grade three?" Freed, who is a Métis, or mixed-blood Canadian with native origins. "Or there's a recording, a CD-ROM, and a Web site made by their bigger brother or sister? A Web site will also connect these kids with the rest of the world. People will be able to get e-mail from kids from the other side of the world telling them they like their songs and want to learn more about them."

Following a trip this fall to a half-dozen communities in northeastern Saskatchewan for further songwriting workshops with children, Freed will begin selecting the album's tracks, choosing one or two songs from each community he has visited since 1992. He will then record instrumental bed tracks with engineer Ross Nyfirkur at Cosmic Pad Studio in Saskatoon, Saskatchewan.

These tracks will be forwarded to the children to be recorded and then written for the children to study. Freed and Nyfirkur will record the children in their own communities next year.

"When I go to a school, everybody gets up, they gym, and I first sing songs, written in their own languages. Freed, explaining his process. "I tell them I'm coming to their classrooms and ask them to think of topics for songs. In the classroom, they throw me ideas, and I write each on the blackboard."

"I now have got hundreds of songs," he continues. "I'd say two out of 10 are songs that have legs that are worth developing."

Freed believes that his music-making efforts foster a positive identity in the aboriginal communities and the inner-city schools. "The energy in these schools when I go there just goes through the roof," he explains. Freed. "Myers tell me that these kids participate and smile for the first time," he says.

For the past eight years, Freed, 50, has been assisting kids in Saskatchewan's remote northern communities and in inner-city schools in writing and singing their own music. Faced on a daily basis with such issues as race relations, education, drug and alcohol addiction, family violence, abuse, and poverty, the kids have never had a chance to make significant achievements of their own.

Saskatchewan government studies indicate that economic conditions coupled with cultural differences are responsible for large-scale substance abuse problems in aboriginal communities in the province. Accidental and violent death rates are three times higher in these communities than in the rest of the province. Unemployment in the communities ranges from 10% to 98%. Of

those claiming to be of aboriginal origin in the province, only 30% completed high school.

In Saskatchewan's city centers of Regina, Saskatoon, and Prince Albert, for instance, the downtown streets are home for aboriginal kids occupying abusive family situations.

Freed notes that contemporary music and television heavily affects all aboriginal kids. "Go to the remotest town in northern Canada, where there isn't even a store, and there's a satellite dish on each house," he says. "In these schools, there are Cree and Dene classes for relearning their language and their history. At the same time, kids are walking around wearing their Georgetown sweatshirts because that's what they see on television."

Yet Freed acknowledges that there are sizeable differences between the kids he has worked with in rural communities and in the cities.

"Northern kids have a much healthier sense of humor," he says. "They aren't cynical. They don't think that sarcasm is funny, and they are not as much into drugs as the kids who grew up in the city."

In 1992 Freed was appalled by shocking news stories from the native Innu tribe of Davis Inlet in eastern Canada's Labrador region, detailing the deaths of young boys from suicide and solvent abuse. He felt that music might deter some of the frustration in Saskatchewan's aboriginal communities. His idea was to get students to write songs based on personal experiences as a way to cope with their frustrations.

"My inner voice said, 'Go north and help these kids express themselves,'" he recalls. "I sent a proposal to Glenn McDonald, [director of Northern Education for the Northern Lights Education Division], and he called back and said, 'Do it.' He gave me a vehicle and a sleeping bag, and I went."

Initially, Freed, who had never worked with children, wasn't sure he knew what he was doing. "When I started, I didn't have kids' repertoire," he says. "We would do 45-minute versions of 'Old MacDonald,' with every animal in creation. Kids wanted Old MacDonald, a mouse, a rooster, even a muskrat. These were the animals they loved. That showed me they wanted to see their own world reflected in songs they could relate to."

In 1993 Freed produced the cassette *Young Northern Voices*, written and recorded by students from rural schools in the province. The first album was released by the Northern Lights School Division. In 1996 he produced *Singing About The Métis*, a CD and cassette with songs written by primary students in several Prince Albert schools.

This was followed by "A Class Act," a cassette collection by kids from several Saskatchewan schools; the 1999 cassette *Young Northern Voices*, featuring incarcerated teenagers; and the recently issued cassette *Border Lands*, featuring children from schools in southern Saskatchewan. All albums, except *Young Northern Voices*, were issued independently by Freed's Bushlegue Records label.

One of Freed's most challenging projects was working with incarcerated 13- to 17-year-old boys at the North Bay Centre for Youth in Ontario. "Boyz" Based on personal experiences and people they know, the youths'

songs tackled such problems as teen suicide, alcohol and drug abuse, and the spiritual and cultural estrangement of aboriginal people.

"I didn't know it was just when I asked," says Freed. "It thought it was a place where kids hung out and there were pingpong tables. I thought these kids would stonewall me, but they were the most enthusiastic and polite kids I've worked with. I played them songs from northern communities like Pine House Lake, Cumberland House, and La Ronge, and they just opened up to me. These communities are where they were all from."

Before beginning to work with children, Freed was involved in folk music in Canada's tightly knit folk community for two decades. Best-known for writing the lyrics to Jon Mitchell's song "The Crazy Cross Of Love," featured on her 1988 album *Timing The Tiger*, Freed was independently released such albums as *Off In All Directions* (1981), "Pith And Pathos" (1982), "On The Plains: Songs Of Prairie Ethos" (1989), and *Live Alive* (1992). All have been released on Bushlegue Records.

Born in New Westminster, British Columbia, Freed lived in Saskatoon

THREE MAJORS TESTING DIGITAL WATERS

(Continued from page 1)

Additionally, while details were still pending at press time about the initiative of the four entrants—BMG, EMI, and Sony—each is likely to add at least one more track, with plans to bow in several global markets within a short time frame.

BMG will begin noncommercial music rollout in Germany later this month in conjunction with Digital World Services and InterTrust; a commercial launch there is set for November (*Billboard* Bulletin, Aug. 3). A commercial rollout in the U.S. will begin within a year, with debuts elsewhere in Europe and Asia are also being readied, according to Kevin Conroy, chief marketing officer/president of new technology.

Universal, EMI, and Sony bowed only in North America and have not yet announced firm timetables to branch out internationally. Warner Music Group's download plans have not yet been announced.

That has translated so far that the majors in the market are characterized by the first deployments—which collectively amount to only a few hundred titles—as "tests," promising that adjustments will be made based on market feedback. In other words, none of this is set in stone.

"This is the first step in creating this business, and we are going to learn at each stage," says Richard Cottrell, president of EMI Music Distribution, which launched 100 albums and 40 singles through its music retailers last month.

Cottrell says EMI plans to evaluate its presence in the next few months. Among the adjustments that will not be the addition of complementary content to EMI's music offerings, which now consist of only an audio-file download.

Sony, which was first out of the gate, says it will be priced at \$3.99. Sony is 50 singles in April, also based on consumer feedback from retail so it can "fine-tune" its



Canadian singer/songwriter Don Freed with schoolchildren.

from age 6. He was unaware of his Métis heritage until he attended the funeral of a great aunt in Lake Duck in 1990. "It was never spoken about in our family," he recalls.

"At 105, she had been the family matriarch, and it was a huge funeral," recalls Freed. "At the lunch afterwards at this big hall, half of the people at one end of the hall were dark-skinned with curly hair and the people at the other end of the hall had makeup and hairdos. I started asking questions. All my life I had an

overwhelming feeling that something was wrong, and I didn't know what it was."

Freed's interest in his heritage was crystallized a year later, when he attended a large-scale powwow in a hockey arena in Regina.

"That was the most significant thing in my life since my birth," he says. "I went not knowing what to expect. I thought I was just going to see a visual spectacle. I was there trembling with tears rolling down my face for 45 minutes."

download business model, which also consists of audio-only files.

Going one step further, UMG has set as a primary goal of its download deployment this month "the chance to garner consumer feedback to provide us with a better understanding of their appetites and preferences for application to future digital business." To begin later this "test," according to Heather Myers, executive VP/CMO of the Global e-distribution.

One "future business" on UMG's slate is a subscription service, which Myers says will launch by year's end via the company's previously announced joint-venture partnership with Sony. Myers declines to provide details, but a source says the initiative will include download and streamed-audio offerings.

EMI is also expected to launch a subscription service this fall.

Myers says Universal will actively solicit feedback during the sign-up process to customize its download and via its Web site, bluemaster.com.

Universal began its test of commercial downloads the week of July 31 with the U.S. rollout of some 60 single tracks from acts including Blink-182, George Benson, Live, Luciano Pavarotti, 98°, and Smash mouth.

Myers says that at least 20 tracks will be added weekly as the test continues into the fall. Albums likely will be part of the fall extension of Universal's digital activities "targeted at the high-bandwidth customer," Myers says.

Unlike Sony and EMI, Universal is packaging its downloads as a new digital file that can be adjusted to "blameless," in which audio files are bundled with multimedia content such as lyrics, biographies, and photos.

Each track bundle—which can be downloaded as a single file, according to Myers—will be priced at \$3.99. Customers in the trial will be given a \$4 starting credit in their "digital wal-

let," a secure payment system developed by Maxgear.

Universal is also working with digital rights management companies, InterTrust and RealNetworks, which helped develop a "bluemaster" plug-in for its RealPlayer that users must download to access the files.

Universal's bluemaster download, which uses the Advanced Audio Coding format, will be playable only on RealPlayer, but additional soft-player compatibilities could be added in the future, Myers says.

The bluemaster format also allows consumers to introduce friends to new music through so-called "super-distribution." Consumers can click the "E-mail a friend" button on their player to send a secure file. The friends can then listen to a song sample and opt to buy the full track.

There are no major traditional music retailers in the initial lineup of sites that will carry bluemaster—Alliance's "music24" clients, ArtistDirect, audiowhys.com, i-groove.com, excite.com/home_launch.com, Bolt, Music.com, Rollstone.com, and others. But BestBuy.com, CheckOut.com (which handles Wherehouse's commerce), and GetMusic will join in coming weeks. Universal's bluemaster.com site will point users to retailers.

Myers says Universal is using the "commission" model with its retail partners but declines to delineate the business arrangement.

However, sources say that for the first three months, Universal will pay a commission of 20% after that, fees will be set on a sliding basis from 7.5% to 15%, depending on volume. Merchants will also get a cut of units sold via superdistribution.

Sony is also using the commission model; EMI is using gross margin. BMG and Warner have yet to announce their approach, but sources say they are leaning toward commission and gross margin, respectively.

CONGLOMERATE MUST ACHIEVE CONVERSION FROM BUILDUP TO PROFITS

(Continued from page 1)

As was announced in the merger agreement Feb. 29 (Billboard, March 11), SFX Class A shareholders will receive six-tenths of a share of Clear Channel common stock for each SFX share. SFX Class B shareholders will receive one share.

MAKING IT WORK

"The conversion from buildup to profits is a process the industry will be going through closely," says Perrel and Fennel had a game plan, and they executed it pretty damn well," says one source close to the situation. "But they were builders, not operators. Once the dust settles, people should start looking at the bottom line and try to make the company more efficient."

Which may be easier said than done. Despite a major slowdown in acquisitions and a robust concert market, SFX reported net losses of \$1.5 million in the first quarter of 2000, vs. loss of \$18.45 million for the same quarter a year ago, even though gross revenue nearly doubled.

So the question remains: What changes in the business model will turn the SFX properties into a profitable venture?

Clear Channel's position has been that leveraging the marketing and promotional strength of the broadcast and outdoor advertising properties to promote SFX events will drive attendance and spur more events. Clear Channel also says that SFX will be able to utilize the capital structure of a much larger company.

"It'll be going from a \$3 billion marketing cap to a \$30 billion market-cap with the combined [companies]," says Randy Palmer, SFX's investor relations at Clear Channel.

"At what point are they going to start making money?" asked one artist who chose not to be identified because of ties to SFX. "How do you sustain those kind of losses? You can survive because of cash flow, but at some point, it catches up to you."

No one can deny the impact SFX has had on the industry and will continue to have. "I have to admire what Bob Sillerman and Mike Ferrel did from an investor's standpoint. They made a lot of money for their investors, and they made a lot of people very wealthy, many of them my friends," says John DeLoach, CEO of Metropolitan Entertainment Group (MEG), the New York-based entertainment company that includes promoter and artist management arms.

"In many ways, SFX changed this from a reasonable bottom-line business to a gross business. They were losing a huge amount of money, but it was successful because they flipped the business to someone who must think it can be profitable," he adds.

Scher, too, thinks it can be made profitable. "They're going to get there," he says. "It appears that Bob Sillerman's original team didn't want to operate the business—it was a business for new people are bottom-line people."

And SFX's top execs, notably the acquired, seasoned promoters, are obviously bullish on the future. "If we have the basic building blocks of the substantial profits," says Jack Boyle, founder of Cellar Door and now chairman of the SFX Music Group. "Our

losses are not from running the company—they're from expenses, like any other start-up company."

So if profits are coming, how and when will they occur?

"Like any other business, they have to show a profit," says John Meglin, president of L.A.-based promotion firm Concerts West. "Of course, their definition of profit is well above my head."

Becker could not be reached for comment.

ANALYTICALLY SPEAKING

"It's going to be increasingly tough to compete with SFX," says Dan Fennel, an analyst with Hibernia Southeast Capital. "It makes them a stronger and more powerful unit of an already strong and powerful company."

Merrill Lynch analyst Jessica Reiff called SFX to investors following the deal's announcement that Clear Channel is "essentially adding a new business segment via SFX."

Over the next three years, SFX is expected to see 15% annual revenue growth, thanks to better venue utilization and increased sponsorship and naming-rights advertising.

But in the context of the larger Clear Channel, that's still a relatively modest contribution. According to estimates, the new company will be generating 60% of its cash flow from radio, 23% from outdoor advertising, 12% from live entertainment and sports, and 4% from other.

"The live-entertainment business on a 'same-venue' sales basis is not as high-growth, predictable, or controllable as radio broadcasting," says

Reiff Cohen. She points out that the live-entertainment business, like most entertainment businesses, is dependent on hits and often surrenders much of the upside in its biggest acts to the acts themselves.

On the plus side, she says, SFX's promotion business should be heading into a period of growth, as the Generation Y population enters its peak years of concert attendance. And Davis says that SFX is well-poised to take advantage of the live-music market, which will continue to grow as artists—faced with the prospect of dwindling profits from the changing recording-industry environment—turn to touring and other potential revenue streams.

But that's not to say that SFX has locked up a monopoly position, Davila says. "Yes, they have much greater physical control," he says. "But theoretically if Pearl Jam doesn't want to play [New York's] Jones Beach, it doesn't have to. There's nothing to say they can't walk over to the Madison Square Garden and play there."

WHAT THE MERGER MEANS

Like SFX, Clear Channel has been highly acquisitive, and it has a large and growing international component, with an equity interest in more than 240 companies internationally. Clear Channel also owns outdoor advertising properties in 32 countries.

Strategists at both companies feel that the promotional opportunities afforded by the SFX deal will benefit both the radio and concert concerns. Free and paid promotional considerations will boost ticket sales, while sponsorship opportunities—

already a mainstay revenue source for SFX—will increase.

Now that the domestic roll-up is nearly complete, many in the concert industry are hoping for a kinder, gentler approach under Becker.

Until now, with its bevy of amphitheaters and deep pockets, the SFX concert-business model has been to offer whopping guarantees to acts to entice them to tour, as well as creating new events, all geared toward bringing programming to the venues, which then thrive on ancillary revenues like concessions and parking. The philosophy has kept non-SFX promoters out of the loop, according to some, forcing them to enter the national touring game or look for artists and markets under the SFX radar.

"I'm cautiously optimistic that Clear Channel's influence and Brian Becker's emergence as CEO will bring some sanity back to the business, particularly in terms of artist fees, ticket prices, and service charges," says MEG's Scher.

From the booking agencies' standpoint, the potential for both good and bad exists from the fusion of radio and the live end of the music business. "The concert side and the radio side will now be much more integrated," says Ken Fergamlich, an agency executive who has worked with clients include Creed. "For bands that are played on the radio and subsequently tour, politics and the potential for crossing the lines is greatly exaggerated."

The fear here is that a radio station can say, "If you don't play with my sister company in this market, I will drop your record," Fergamlich adds. "This could happen in a couple of places and

may already have happened." Whether that type of pressure will be applied remains to be seen, but the potential for it has both record execs and independent promoters on the alert. "Aren't I supposed to prevent this kind of thing?" asks one promoter who chose not to be identified.

"What happened to antitrust?" For bands that don't have much radio presence, a concert/radio mix alert. "Aren't I supposed to be the promoter and radio have ties, and there is an inventory to get promotional time that maybe they can get their hands on," says Fergamlich. "The key here is getting the Clear Channel people in San Antonio to understand what they bought. Once they figure out what they have and how it affects their bigger picture, you will start to see some synergy."

Dan Weiner, co-founder of Monterey Artists (Day After Tomorrow Band, Phish), chooses to take a positive view of the merger. He says it would be "shortsighted and dangerous" for Clear Channel to misuse its power.

"Hopefully, we will have the opportunity now to focus on building artists," says Weiner. "Right now, it's kind of a bucketshot approach, where a million things come out, get a push in the beginning, and then it's over."

Fergamlich believes radio will be able to turn promoters on to new acts. "It's possible that if a band has the ability to get on the radio, the station can in turn provide them with a radio show on this band on a tour or on a side stage," he says. He does not believe the traditional agent/promoter model is in danger.

"Particularly in light of developing acts, the agents have relationships with promoters, and I don't think people will start circumventing it," he says. "When bands start to develop, you need a buffer. Otherwise, who's going to be the promoter?"

The merger of promoter and radio conglomerates increases the level of involvement by the record companies in the concert business. The lines are becoming increasingly blurred.

For the time being, however, when promoters make a commitment to buy a band, they should figure out beforehand how to market it. I don't call promoters up and ask them what they can do. I should get a record," notes Sillerman's senior VP of promotion for Universal Music Group. "For whatever reason, the playing field has changed. Now, any record executive will tell you they can better pay attention to day dealing with live-music issues, whether it's with the manager of a band, rock programmers, agents, or promoters."

Meanwhile, SFX's acquisition push has slowed, but it hasn't stopped. This summer, the company acquired Canadian concert promoter Core Audio and Birmingham, Ala., promoter/venue operator New Era Productions. In addition, SFX has deals to take over North America.

"There's a whole world out there, my friend," says SFX's Boyle. "We're growing internally, externally, vertically, and horizontally."

Who's Next for Sillerman?

NASHVILLE—With the SFX/Clear Channel deal complete, the question on the minds of many in the music industry is what new worlds to conquer are out there for SFX chairman Bob Sillerman. That world may be artist management.

Industry speculation has it that Sillerman, former SFX CEO Mike Slater, and possibly SFX's Delaware-Slater principal Mitch Slater will go after artist-management firms and booking agencies in the same way they consolidated the concert-promotion business.

SFX and Clear Channel already have financial relationships with such management companies as Sharon Osbourne Management (Ozzy Osbourne), the Tron (Korn, Beck, David Byrne, Limp Bizkit, Michael Jackson), and Trans Continental Entertainment (N Sync, Britney Spears), and sources say Sillerman retains the option of maintaining those interests.

Additionally, sources say Sillerman is in negotiations to buy into other firms, including Howard Kaufman Management (Jimmy Buffett) and East End Management (Jon Petty). Some of the companies mentioned returned calls.

Many wonder if the management

business, built largely on personal relationships, is conducive to such widespread consolidation. Others feel that a large management company representing a wealth of top acts could win more touring and clout and offer coveted opportunities for developing acts.

Some say it's all about leverage. "Any manager has a very small amount of leverage with a great act, and if consolidated, managers' leverage would perhaps balance out," says Allen Kovac, whose Left Bank Management oversees the careers of acts that include the Bee Gees and Deane Carter. "When managers add that consolidation in artist management has worked well in the sports world."

"IMG in sports pioneered through a partnership of a lot of athletes," Kovac points out. "When managers add that Deane Carter and Irving Azoff pioneered multiple artists [rosters], contracts get better, and they had more leverage with record companies and promoters. This helped everybody."

Currently, the management field is fragmented, and Kovac says only a handful of managers represent more than a relatively few "gold" acts. "There's a manager who has never been able to do things collectively."

says Kovac. "I can tell you this about Bob Sillerman and Mike Ferrel: They know how to build a business. They may be able to take these few management companies and build it into a tremendous get a seat at the table to proactively do things for artists."

Others are less bullish on the prospect of artist management consolidation. "Consolidation in the radio and at the promoter level has been disastrous for the music business, and at the management level it would be equally so," says Simon Renshaw, president of Senior Management, which represents Dixie Chicks. "These are not music people, and as far as I'm concerned, they don't need to be anywhere near the music business. When SFX culture starts, that will be good for the music business."

If management companies are targeted, booking agencies may be next. The agency business has already seen some consolidation. QBE Entertainment, parent of Billy Joel, once part of the SFX family, last fall acquired Principal Artists Group (Ricky Martin, Van Halen), announcing plans to expand under the Ray Waddell International banner.

RAY WADDELL

Assistance in preparing this story was provided by Brian Garrett

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 859 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

		TITLE (SEE REMARKS FOR COUNTRY/POP/COUNTRY LABEL)	THIS WEEK LAST WEEK WEEKS ON CHART	TITLE (ARTIST/IMPRESSION/PRODUCTION LABEL)	THIS WEEK LAST WEEK WEEKS ON CHART
1	22	TRY AGAIN (TOMMY LEE)	33	43	THAT'S THE WAY (JAY-Z)
2	4	JUMPIN' JUMPIN' (DANTE CHAVEZ)	39	26	I TRY (MAYN GARY EPIC)
3	14	BENT (MATT DUNN/THREE LUNATICS)	49	29	BE WITH YOU (DUNN/BENT)
4	2	I WANNA KISS (JAY-Z)	46	34	AMAZED (JAY-Z)
5	3	ABSOLUTELY (STORY OF A GIRL) (NINE EMPLOYEES MUSIC/SONO)	42	35	DANCE TONIGHT (JAY-Z/SONO/SONO/SONO)
6	9	DOESN'T REALLY MATTER (JAY-Z/SONO/SONO/SONO)	43	30	WHATEVER (JAY-Z/SONO/SONO/SONO)
7	6	HIGHER (JAY-Z/SONO/SONO/SONO)	40	32	IF I HAD A MAN (JAY-Z/SONO/SONO/SONO)
8	10	EVERYTHING YOU WANT (JAY-Z/SONO/SONO/SONO)	48	56	FLOWERS ON THE WALL (JAY-Z/SONO/SONO/SONO)
9	5	IT'S GONNA BE ME (JAY-Z/SONO/SONO/SONO)	46	56	COME ON OVER (JAY-Z/SONO/SONO/SONO)
10	22	THE WASTED MAN ENOUGH (JAY-Z/SONO/SONO/SONO)	45	48	YES! (JAY-Z/SONO/SONO/SONO)
11	10	HOT 5 (STORY OF A GIRL) (JAY-Z/SONO/SONO/SONO)	49	42	PUREST OF PAIR (JAY-Z/SONO/SONO/SONO)
12	14	THEY'RE GONNA BE ME (JAY-Z/SONO/SONO/SONO)	48	47	SON BY THE SEA (JAY-Z/SONO/SONO/SONO)
13	24	WIFY (JAY-Z/SONO/SONO/SONO)	51	58	THE LIGHT (JAY-Z/SONO/SONO/SONO)
14	19	RYTHMONE (JAY-Z/SONO/SONO/SONO)	51	58	COULD I HAVE THIS KISS FOREVER (JAY-Z/SONO/SONO/SONO)
15	11	BACK ME (JAY-Z/SONO/SONO/SONO)	52	54	I WILL BUT (JAY-Z/SONO/SONO/SONO)
16	15	LET'S GET MARIED (JAY-Z/SONO/SONO/SONO)	54	44	THE LIGHT (JAY-Z/SONO/SONO/SONO)
17	14	I THINK I'M IN LOVE WITH YOU (JAY-Z/SONO/SONO/SONO)	53	53	TAKING YOU HOME (JAY-Z/SONO/SONO/SONO)
18	21	BREATHE (JAY-Z/SONO/SONO/SONO)	52	57	WHAT YOU WANT (JAY-Z/SONO/SONO/SONO)
19	24	DESSERT ROSE (JAY-Z/SONO/SONO/SONO)	52	57	YOUR EVERYTHING (JAY-Z/SONO/SONO/SONO)
20	23	YOU SANG TO ME (JAY-Z/SONO/SONO/SONO)	51	51	LUCKY (JAY-Z/SONO/SONO/SONO)
21	25	THE NEXT EPISODE (JAY-Z/SONO/SONO/SONO)	50	56	YOU'RE ALWAYS BE LOVED BY ME (JAY-Z/SONO/SONO/SONO)
22	26	WANNABE (JAY-Z/SONO/SONO/SONO)	50	57	COLD DAY IN JULY (JAY-Z/SONO/SONO/SONO)
23	30	NO MORE (JAY-Z/SONO/SONO/SONO)	51	56	NO-BATTERED MOTHER THEY SAY (JAY-Z/SONO/SONO/SONO)
24	31	WONDERFUL (JAY-Z/SONO/SONO/SONO)	50	53	LAST REQUEST (JAY-Z/SONO/SONO/SONO)
25	32	SEPARATED (JAY-Z/SONO/SONO/SONO)	50	55	AS WE LAY (JAY-Z/SONO/SONO/SONO)
26	27	I LOVE YOU DANCE (JAY-Z/SONO/SONO/SONO)	50	53	CALIFORNICATION (JAY-Z/SONO/SONO/SONO)
27	28	WHAT ABOUT NOW (JAY-Z/SONO/SONO/SONO)	50	53	TREAT HER LIKE A LADY (JAY-Z/SONO/SONO/SONO)
28	29	BIG PIMP (JAY-Z/SONO/SONO/SONO)	50	53	CHANGE YOUR MIND (JAY-Z/SONO/SONO/SONO)
29	30	COMPLETE (JAY-Z/SONO/SONO/SONO)	50	53	CRASH AND BURN (JAY-Z/SONO/SONO/SONO)
30	31	SMOOTH (JAY-Z/SONO/SONO/SONO)	50	53	COUNTRY COMES TO TOWN (JAY-Z/SONO/SONO/SONO)
31	32	IF I MUST BE (JAY-Z/SONO/SONO/SONO)	50	53	IT'S MY LIFE (JAY-Z/SONO/SONO/SONO)
32	33	FRATIN' (JAY-Z/SONO/SONO/SONO)	50	53	BROADWAY (JAY-Z/SONO/SONO/SONO)
33	34	MUSIC (JAY-Z/SONO/SONO/SONO)	50	53	BETTER OFF ALONE (JAY-Z/SONO/SONO/SONO)
34	35	I WILL LOVE YOU (JAY-Z/SONO/SONO/SONO)	50	53	DO NOT THINK I'M NOT (JAY-Z/SONO/SONO/SONO)
35	36	WENIE I WANNA BE (JAY-Z/SONO/SONO/SONO)	50	53	IT'S ALWAYS SOMETHING (JAY-Z/SONO/SONO/SONO)
36	37	I NEED YOU (JAY-Z/SONO/SONO/SONO)	50	53	LET'S MAKE LOVE (JAY-Z/SONO/SONO/SONO)
37	38	LOVE ME (JAY-Z/SONO/SONO/SONO)	50	53	MY LOVE (JAY-Z/SONO/SONO/SONO)

Records with the greatest similar score. © 2000 Billboard/BM Companies.

HOT 100 RECURRENT AIRPLANE

		100% REALITY			
1	1	THONG SON \$550 (DANIEL PUGH) (BOLIVIANA)	14	11	5
2	1	NEED TO GO \$1,000 (JAMES GALL) (COLUMBIA)	15	12	14
3	2	I NEED A DAY \$1,000 (JAMES GALL) (COLUMBIA)	16	16	14
4	1	MARIA MARIA \$1,000 (JAMES GALL) (COLUMBIA)	17	13	19
5	3	PARTY UP \$1,000 (JAMES GALL) (COLUMBIA)	18	14	9
6	4	UP UP UP \$1,000 (JAMES GALL) (COLUMBIA)	19	16	13
7	5	LOVED YOU \$1,000 (JAMES GALL) (COLUMBIA)	20	31	31
8	6	WALK WALK \$1,000 (JAMES GALL) (COLUMBIA)	21	20	31
9	7	BYE BYE \$1,000 (JAMES GALL) (COLUMBIA)	22	21	35
10	8	I WISH \$1,000 (JAMES GALL) (COLUMBIA)	23	22	52
11	9	NEVER LET YOU GO \$1,000 (JAMES GALL) (COLUMBIA)	24	22	52
12	10	HOW DO YOU LIKE ME NOW \$1,000 (JAMES GALL) (COLUMBIA)	25	26	68
13	11	THIS KISS \$1,000 (JAMES GALL) (COLUMBIA)	26	31	31
14	12	THAT'S THE WAY IT IS \$1,000 (JAMES GALL) (COLUMBIA)	27	35	35
15	13	THAT'S THE WAY IT IS \$1,000 (JAMES GALL) (COLUMBIA)	28	35	35

Numbers are titles which have appeared on the Hot 100 chart
 1 = 100% REALITY
 2 = 90% REALITY
 3 = 80% REALITY
 4 = 70% REALITY
 5 = 60% REALITY
 6 = 50% REALITY
 7 = 40% REALITY
 8 = 30% REALITY
 9 = 20% REALITY
 10 = 10% REALITY
 11 = 0% REALITY
 12 = 0% REALITY
 13 = 0% REALITY
 14 = 0% REALITY
 15 = 0% REALITY
 16 = 0% REALITY
 17 = 0% REALITY
 18 = 0% REALITY
 19 = 0% REALITY
 20 = 0% REALITY
 21 = 0% REALITY
 22 = 0% REALITY
 23 = 0% REALITY
 24 = 0% REALITY
 25 = 0% REALITY
 26 = 0% REALITY
 27 = 0% REALITY
 28 = 0% REALITY
 29 = 0% REALITY
 30 = 0% REALITY
 31 = 0% REALITY
 32 = 0% REALITY
 33 = 0% REALITY
 34 = 0% REALITY
 35 = 0% REALITY
 36 = 0% REALITY
 37 = 0% REALITY
 38 = 0% REALITY
 39 = 0% REALITY
 40 = 0% REALITY
 41 = 0% REALITY
 42 = 0% REALITY
 43 = 0% REALITY
 44 = 0% REALITY
 45 = 0% REALITY
 46 = 0% REALITY
 47 = 0% REALITY
 48 = 0% REALITY
 49 = 0% REALITY
 50 = 0% REALITY
 51 = 0% REALITY
 52 = 0% REALITY
 53 = 0% REALITY
 54 = 0% REALITY
 55 = 0% REALITY
 56 = 0% REALITY
 57 = 0% REALITY
 58 = 0% REALITY
 59 = 0% REALITY
 60 = 0% REALITY
 61 = 0% REALITY
 62 = 0% REALITY
 63 = 0% REALITY
 64 = 0% REALITY
 65 = 0% REALITY
 66 = 0% REALITY
 67 = 0% REALITY
 68 = 0% REALITY
 69 = 0% REALITY
 70 = 0% REALITY
 71 = 0% REALITY
 72 = 0% REALITY
 73 = 0% REALITY
 74 = 0% REALITY
 75 = 0% REALITY
 76 = 0% REALITY
 77 = 0% REALITY
 78 = 0% REALITY
 79 = 0% REALITY
 80 = 0% REALITY
 81 = 0% REALITY
 82 = 0% REALITY
 83 = 0% REALITY
 84 = 0% REALITY
 85 = 0% REALITY
 86 = 0% REALITY
 87 = 0% REALITY
 88 = 0% REALITY
 89 = 0% REALITY
 90 = 0% REALITY
 91 = 0% REALITY
 92 = 0% REALITY
 93 = 0% REALITY
 94 = 0% REALITY
 95 = 0% REALITY
 96 = 0% REALITY
 97 = 0% REALITY
 98 = 0% REALITY
 99 = 0% REALITY
 100 = 0% REALITY

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

TITLE (Publisher or Licensing Org.) Sheet Music Dist.[illegible]

Cucurbitaceae, ASCAP1 CLM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	NO. 1	INCOMPLETE	38	41	BREATHE	ARTIST / IMPRINT/PROMOTION LABEL
2	2	IT'S GONNA BE MY	MONICA (JAY-Z / R&B)	39	49	FLAMBOYANT	BLACK (HISPAIC / JAY-Z)
3	3	BENT	MICHELLE JOHNSON (JAY-Z / R&B)	40	31	MONICA	BLACK (HISPAIC / JAY-Z)
4	4	I NEED YOU	THE FLOWERS (JAY-Z / R&B)	41	39	SPARKS (PRAISE YOU)	BLACK (HISPAIC / JAY-Z)
5	5	NO MORE	THE FLOWERS (JAY-Z / R&B)	42	43	FEELIN' SO GOOD	THE FLOWERS (JAY-Z / R&B)
6	6	WEST SIDE STORY	THE FLOWERS (JAY-Z / R&B)	43	46	100% LOVE	THE FLOWERS (JAY-Z / R&B)
7	7	CALIN' ME	THE FLOWERS (JAY-Z / R&B)	44	45	BACK HERE	THE FLOWERS (JAY-Z / R&B)
8	8	ONE VOICE	THE FLOWERS (JAY-Z / R&B)	45	40	2 B-TCHES	THE FLOWERS (JAY-Z / R&B)
9	9	LET'S GET MARRIED	THE FLOWERS (JAY-Z / R&B)	46	47	LITTLE ANGEL	THE FLOWERS (JAY-Z / R&B)
10	10	EVERYTHING YOU WANT	THE FLOWERS (JAY-Z / R&B)	47	48	BITCH WITH NO MAN	THE FLOWERS (JAY-Z / R&B)
11	11	THAT'S THE WAY	THE FLOWERS (JAY-Z / R&B)	48	49	THEY SAY I'M HOT	THE FLOWERS (JAY-Z / R&B)
12	12	I TURN TO YOU	THE FLOWERS (JAY-Z / R&B)	49	50	KERNWALL	THE FLOWERS (JAY-Z / R&B)
13	13	MIRIAM MARRON	THE FLOWERS (JAY-Z / R&B)	50	51	DON'T THINK I'M HOT	THE FLOWERS (JAY-Z / R&B)
14	14	FACED	THE FLOWERS (JAY-Z / R&B)	51	52	CAN I GET YOUR NUMBER	THE FLOWERS (JAY-Z / R&B)
15	15	DANCE WITH ME	THE FLOWERS (JAY-Z / R&B)	52	53	PICTURE PERFECT	THE FLOWERS (JAY-Z / R&B)
16	16	CRYBABY	THE FLOWERS (JAY-Z / R&B)	53	54	LIGHT YEARS	THE FLOWERS (JAY-Z / R&B)
17	17	WHO LET THE DOGS OUT	THE FLOWERS (JAY-Z / R&B)	54	55	WHEN YOU NEED MY LOVE	THE FLOWERS (JAY-Z / R&B)
18	18	DANCING QUEEN	THE FLOWERS (JAY-Z / R&B)	55	56	SAY MY NAME	THE FLOWERS (JAY-Z / R&B)
19	19	JUMPIN' JUMPIN'	THE FLOWERS (JAY-Z / R&B)	56	57	I LIKE DEM GIRLS	THE FLOWERS (JAY-Z / R&B)
20	20	SIMPLE KING OF LIFE	THE FLOWERS (JAY-Z / R&B)	57	58	FROM THE OTHER SIDE OF MY MIND	THE FLOWERS (JAY-Z / R&B)
21	21	DALEY	THE FLOWERS (JAY-Z / R&B)	58	59	I'M OUTTA LOVE	THE FLOWERS (JAY-Z / R&B)
22	22	THE WAY	THE FLOWERS (JAY-Z / R&B)	59	60	SET OF INTENTIONS	THE FLOWERS (JAY-Z / R&B)
23	23	DESEK ROSE	THE FLOWERS (JAY-Z / R&B)	60	61	YOU WON'T BE LONELY NOW	THE FLOWERS (JAY-Z / R&B)
24	24	PURSE OF PAIN (PURO COLOR)	THE FLOWERS (JAY-Z / R&B)	61	62	ALL THE TIME THINGS	THE FLOWERS (JAY-Z / R&B)
25	25	TA DA	THE FLOWERS (JAY-Z / R&B)	62	63	GOODBYE	THE FLOWERS (JAY-Z / R&B)
26	26	CHEERZ LAGHOS	THE FLOWERS (JAY-Z / R&B)	63	64	WANT A GIRL WANTS	THE FLOWERS (JAY-Z / R&B)
27	27	BE WITH YOU	THE FLOWERS (JAY-Z / R&B)	64	65	STRONGER	THE FLOWERS (JAY-Z / R&B)
28	28	YOU SANG TO ME	THE FLOWERS (JAY-Z / R&B)	65	66	SOMEDAY OUT OF THE BLUE	THE FLOWERS (JAY-Z / R&B)
29	29	TEAR THAT	THE FLOWERS (JAY-Z / R&B)	66	67	LOVE SETS YOU FREE	THE FLOWERS (JAY-Z / R&B)
30	30	EAT TAKE	THE FLOWERS (JAY-Z / R&B)	67	68	THE HAMPSTEAD SESSION	THE FLOWERS (JAY-Z / R&B)
31	31	FLOWERS FOR THE DEAD	THE FLOWERS (JAY-Z / R&B)	68	69	THE LIGHT	THE FLOWERS (JAY-Z / R&B)
32	32	SHAKE IT OFF	THE FLOWERS (JAY-Z / R&B)	69	70	MY WANTY MAN ENOUGH	THE FLOWERS (JAY-Z / R&B)
33	33	OTHERSIDE	THE FLOWERS (JAY-Z / R&B)	70	71	WHOLE LIL' MAMA	THE FLOWERS (JAY-Z / R&B)
34	34	GIRL FROM THE GUTTER	THE FLOWERS (JAY-Z / R&B)	71	72	SO FLOSSY	THE FLOWERS (JAY-Z / R&B)
35	35	THIS TIME AROUND	THE FLOWERS (JAY-Z / R&B)	72	73	FLOWERS ON THE WALL	THE FLOWERS (JAY-Z / R&B)

Records by the greatest sales week of 2000. Billboard/BPI Communications and Soundscan Inc.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (PRODUCER/ENGINEER)	ARTIST (NAME/NUMBER OF DISCS)	PEAK POSITION
1	2	55	INCOMPLETE ★ © J. JARVIS/SONY MUSIC INC. (R)	NO. 1 BISPO	1
2	3	2	BENT ★ © J. JARVIS/SONY MUSIC INC. (R)	MATCHBOX TWENTY © J. JARVIS/SONY MUSIC INC. (R)	1
3	1	15	IT'S GONNA BE ME ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
4	6	14	JUMPIN', JUMPIN' ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
5	5	22	TRY AGAIN ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
6	7	5	I WANNA KNOW ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
7	4	3	EVERYTHING YOU WANT ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
8	6	15	ABSOLUTELY (STORY OF A GIRL) ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
9	9	7	HIGHER ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
10	10	15	DOESN'T REALLY MATTER ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
11	13	50	I NEED YOU ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
12	15	12	NO MORE ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
13	11	10	HE WASN'T MY LOVE ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
14	14	11	LET'S GET MARRIED ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
15	16	13	BUTTERFLY ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
16	12	9	THE WAY YOU GO ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
17	17	21	GO (5+1) COUNTRY GRAMMAR ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
18	18	22	KRYPTOMITE ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
19	19	14	STING FEATURING CHASE ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
20	21	24	WIFED ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
21	23	25	I THINK I'M IN LOVE WITH YOU ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
22	20	20	YOU SANG TO ME ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
23	22	18	BUTTERFLY ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
24	28	31	I WANNA BE WITH YOU ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
25	33	37	WONDERFUL ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
26	31	28	WHAT'CHU LIKE ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
27	26	23	END EXPOSURE ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
28	24	14	BE WITH YOU ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
29	25	17	I TURN TO YOU ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
30	38	44	THAT'S THE WAY ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
31	27	29	SEPARATED ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
32	36	40	I WILL LOVE AGAIN ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
33	35	32	I HOPE YOU DANCE ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
34	37	39	WHAT ABOUT NOW ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
35	29	17	BIG PIMPIN' ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
36	39	41	SMOOTH ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
37	32	10	PUREST OF THINS (A PURO DOLOR) ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
38	41	46	PRINCE FOR DAYLIGHT ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
39	44	43	IT MUST BE LOVE ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
40	34	27	I TRY ★ © J. JARVIS/SONY MUSIC INC. (R)	KESTIN'S CHILD © J. JARVIS/SONY MUSIC INC. (R)	1
41	NEW	1	MUSIC ★ © J. JARVIS/SONY MUSIC INC. (R)	MACCONA © J. JARVIS/SONY MUSIC INC. (R)	41
42	43	38	WHERE I WANNA BE ★ © J. JARVIS/SONY MUSIC INC. (R)	CONELL © J. JARVIS/SONY MUSIC INC. (R)	29
43	54	48	FADE ★ © J. JARVIS/SONY MUSIC INC. (R)	SOULEDCISION FEATURING THRUST © J. JARVIS/SONY MUSIC INC. (R)	48
44	55	54	ONE VOICE ★ © J. JARVIS/SONY MUSIC INC. (R)	BILLY GIM © J. JARVIS/SONY MUSIC INC. (R)	48
45	42	54	AMAZED ★ © J. JARVIS/SONY MUSIC INC. (R)	CONELL © J. JARVIS/SONY MUSIC INC. (R)	29
46	43	36	LOVE TONIGHT ★ © J. JARVIS/SONY MUSIC INC. (R)	LUCE © J. JARVIS/SONY MUSIC INC. (R)	10
47	57	—	COME ON OVER (ALL I WANT IS YOU) ★ © J. JARVIS/SONY MUSIC INC. (R)	CHRISTINA AGUILERA © J. JARVIS/SONY MUSIC INC. (R)	38
48	54	10	WHATEVER ★ © J. JARVIS/SONY MUSIC INC. (R)	IDEAL FEATURING LL COOL J © J. JARVIS/SONY MUSIC INC. (R)	38
49	30	16	THE REAL SLIM SHADY ★ © J. JARVIS/SONY MUSIC INC. (R)	EMINEM © J. JARVIS/SONY MUSIC INC. (R)	5

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (PRODUCER/ENGINEER)	ARTIST (NAME/NUMBER OF DISCS)	PEAK POSITION
50	51	53	FLOWERS ON THE WALL ★ © J. JARVIS/SONY MUSIC INC. (R)	ERIC HEATHLEY © J. JARVIS/SONY MUSIC INC. (R)	50
51	63	76	JUST BE A MAN ABOUT IT ★ © J. JARVIS/SONY MUSIC INC. (R)	TONI BRAXTON © J. JARVIS/SONY MUSIC INC. (R)	51
52	48	38	SIMPLE KIND OF LIFE ★ © J. JARVIS/SONY MUSIC INC. (R)	NO DUTCH © J. JARVIS/SONY MUSIC INC. (R)	38
53	50	45	COULD I HAVE BEEN YOURS ★ © J. JARVIS/SONY MUSIC INC. (R)	WHITNEY HOUSTON & ENRIQUE © J. JARVIS/SONY MUSIC INC. (R)	45
54	52	60	THE LIGHT ★ © J. JARVIS/SONY MUSIC INC. (R)	COMMON © J. JARVIS/SONY MUSIC INC. (R)	55
55	75	—	SWEAR IT AGAIN ★ © J. JARVIS/SONY MUSIC INC. (R)	WET LIPS © J. JARVIS/SONY MUSIC INC. (R)	55
56	45	33	CALLIN' ME ★ © J. JARVIS/SONY MUSIC INC. (R)	LIL ZANE FEATURING 112 © J. JARVIS/SONY MUSIC INC. (R)	57
57	80	83	I WILL ★ © J. JARVIS/SONY MUSIC INC. (R)	SHEDAY © J. JARVIS/SONY MUSIC INC. (R)	58
58	61	70	I'LL BE ★ © J. JARVIS/SONY MUSIC INC. (R)	REBA MCENTIRE © J. JARVIS/SONY MUSIC INC. (R)	61
59	53	51	LUCKY ★ © J. JARVIS/SONY MUSIC INC. (R)	BRITNEY SPEARS © J. JARVIS/SONY MUSIC INC. (R)	51
60	59	54	WHAT YOU WANT ★ © J. JARVIS/SONY MUSIC INC. (R)	DMX FEATURING 112 © J. JARVIS/SONY MUSIC INC. (R)	62
61	63	56	CHANGE YOUR MIND ★ © J. JARVIS/SONY MUSIC INC. (R)	UNIVERSAL ALBUM © J. JARVIS/SONY MUSIC INC. (R)	64
62	NEW	1	IT'S MY LIFE ★ © J. JARVIS/SONY MUSIC INC. (R)	BOB JOY © J. JARVIS/SONY MUSIC INC. (R)	64
63	60	67	NO MATTER WHAT THEY SAY ★ © J. JARVIS/SONY MUSIC INC. (R)	LIL KUM © J. JARVIS/SONY MUSIC INC. (R)	66
64	66	—	DO NOT THINK I'M NOT ★ © J. JARVIS/SONY MUSIC INC. (R)	KEITH LEBLANC © J. JARVIS/SONY MUSIC INC. (R)	66
65	73	73	YOUR EVERYTHING ★ © J. JARVIS/SONY MUSIC INC. (R)	KEITH LEBLANC © J. JARVIS/SONY MUSIC INC. (R)	66
66	74	10	YOU'LL ALWAYS BE LOVED BY ME ★ © J. JARVIS/SONY MUSIC INC. (R)	BROOKS & DUNN © J. JARVIS/SONY MUSIC INC. (R)	68
67	71	75	LAST REST ★ © J. JARVIS/SONY MUSIC INC. (R)	PAPA ROACH © J. JARVIS/SONY MUSIC INC. (R)	68
68	70	65	COLD DAY IN JULY ★ © J. JARVIS/SONY MUSIC INC. (R)	CHICK D © J. JARVIS/SONY MUSIC INC. (R)	65
69	64	69	AS WE LAY ★ © J. JARVIS/SONY MUSIC INC. (R)	KELLY PRICE © J. JARVIS/SONY MUSIC INC. (R)	64
70	72	72	CRASH AND BURN ★ © J. JARVIS/SONY MUSIC INC. (R)	ROCK CHILI PEPPERS © J. JARVIS/SONY MUSIC INC. (R)	72
71	73	58	BROADWAY ★ © J. JARVIS/SONY MUSIC INC. (R)	GO GOD OLDS © J. JARVIS/SONY MUSIC INC. (R)	24
72	74	57	TREAT HER LIKE A LADY ★ © J. JARVIS/SONY MUSIC INC. (R)	JOE © J. JARVIS/SONY MUSIC INC. (R)	76
73	75	52	WHO LET THE DOGS OUT ★ © J. JARVIS/SONY MUSIC INC. (R)	BAHA MEN © J. JARVIS/SONY MUSIC INC. (R)	76
74	76	51	LET IT AGAIN ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
75	82	—	COUNTRY COMES TO TOWN ★ © J. JARVIS/SONY MUSIC INC. (R)	FAITH HILL WITH TIM MCGRAW © J. JARVIS/SONY MUSIC INC. (R)	83
76	85	13	BETTER OFF ALONE ★ © J. JARVIS/SONY MUSIC INC. (R)	TOBY KEITH © J. JARVIS/SONY MUSIC INC. (R)	27
77	80	80	WHEN YOU NEED MY LOVE ★ © J. JARVIS/SONY MUSIC INC. (R)	QUARTY WOLLEY © J. JARVIS/SONY MUSIC INC. (R)	80
78	NEW	1	IT'S ALWAYS SOMETHIN' ★ © J. JARVIS/SONY MUSIC INC. (R)	JOE DIFFIE © J. JARVIS/SONY MUSIC INC. (R)	81
79	86	91	LET'S MAKE LOVE ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
80	NEW	1	WEST SIDE STORY ★ © J. JARVIS/SONY MUSIC INC. (R)	JOE DIFFIE © J. JARVIS/SONY MUSIC INC. (R)	81
81	NEW	1	MOST GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
82	84	79	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
83	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
84	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
85	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
86	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
87	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
88	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
89	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
90	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
91	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
92	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
93	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
94	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
95	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
96	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
97	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
98	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
99	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82
100	87	76	SOUL GIRLS ★ © J. JARVIS/SONY MUSIC INC. (R)	DEJANAI MORGAN © J. JARVIS/SONY MUSIC INC. (R)	82

IS NEW COMPANY SAVVY STRATEGIST OR SCARY OCTOPUS?

(Continued from page 1)

Palmer.

"We see that as definitely helping the events and possibly boosting the ticket sales to those events," he says. "We also believe that since SFX and Clear Channel Radio, we can bring in more acts to some of the venues that SFX holds."

He says Clear Channel also has relationships with acts that SFX has not been a part of in the past, and it hopes to bring more acts to SFX's established venues.

Moreover, Clear Channel will leverage its outdoor division, Elter Media, to promote larger concerts. It will also merge quarterly management meetings, so that both SFX and Clear Channel executives are better able to share integration ideas, says Palmer.

The entity created has many in the live-music business nervous that Clear Channel will flex its muscle (see story, page 1). "I think only you tell how

much leverage we will have," says Palmer when asked if labels or acts have reason to worry.

By some standards, many radio stations are already in the concert business, since a growing number of station sponsor festivals and concerts largely because radio owners have found that if run successfully, they can make a great deal of money. Tours featuring more established acts, however, are often owned by companies such as SFX. In such cases, radio stations depend upon promotional agreements with the concert promoter.

Many in radio are also fearful that they will lose their line to concert presentation rights. Palmer says that while SFX will continue to work with most of the top existing radio shows, there may be times when Clear Channel stations get exclusive rights.

"As far as promoting the radio station, I'm sure they'll benefit from the

concerts," he says. "It's just hard to put a tangible number on that."

Leslie Fram, PD of modern rock WNNX 690 Atlanta, which is owned by Savage Communications, says that from the promotional side, presenting a concert can be very important to a station. "On the air, perception is reality, and you can present every show that comes through the door, and be inside where you want to be next to the listeners; you want to have your personalities on the stage to welcome the crowd; you want to continue that branding with the artist and being able to be inside where the listeners are."

Fram does not have any direct in-format competitor, although Clear Channel owns crosstown WKLS 96 Rock, which takes a more mainstream approach and shares some artists with WNNX. Still, she does not expect any problems landing shows at SFX venues in the market, which include the Fox Theatre, the Ryman Amphitheatre, and the Cotton Club.

"If we are playing the act exclusively, there won't be a problem," she says. "We have to build on our relationships with artists, managers, and labels."

Modern rock WOXY (97X) Cincinnati operates in the shadow of the Covington, Ky., office of Clear Channel's Cincinnati, PD Kent Valmuesi, who, despite competing against a Clear Channel-owned rock station, she is optimistic her station won't be left out in the cold.

"I think this won't be a war from snagging the requisite five pairs of tickets for an on-air giveaway," she says, "and I'm hoping this won't influence them to pull their [advertising] strings, but there is an influence."

Another programmer says a shut-out strategy could come back to haunt the artist. "I hope the artists and the management would have the wherewithal to be able to fight against that. They would just be serving their own bands over, because you don't want to ostracize anyone, because one day you may need that person to add your rep."

Both Fram and Valmuesi believe that there will be more "neutral" concerts where no one station gets exclusive rights. That will keep everyone happy, says Fram. "I don't think it's a win-win. You've got the 'presenters' and it's neutral, no one wins."

Beasley Broadcasting, which operates such stations as country WXTU 104.1 and modern rock WKLS 96, and SFX markets, will likely not be affected by the merger, says CEO George Beasley—largely because it doesn't compete with Clear Channel. "Certain [radio] formats directly with them in format, those stations are going to be favored. I think that's the natural thing to do," he says.

Beasley COO Bruce Beasley, "I think [the 126 radio deals], but there. Obviously, they're going to have some control over what goes on, but they only have one-twelfth of what's out there."

Another veteran radio executive says the potential for Clear Channel to flex its muscle certainly exists, but he feels the company will step very gingerly to avoid a run-in with Justice Dept. antitrust regulators. "I could see a situation where you have Clear Channel saying they control the largest group of top 40 stations and all the con-

cert venues, so if an acts wants to play for us, all the shows are going to be presented by our stations. If I were at Clear Channel, I would be bending over backwards to make sure that doesn't happen to protect myself."

AMFM NEXT

The concert business is not the only place where the industry is afraid of Clear Channel handing out preferred status to its own subsidiaries. As it awaits word from the Federal Communications Commission (FCC) on the acquisition of AMFM, VP of radio programming Michael Albl sent an internal memo to all Clear Channel PDs July 31. It told them not to sign any new programming contracts unless they are first reviewed by a corporate VP as the company looks to identify all its relationships with vendors, record reps, independent promoters, and the like.

After the AMFM merger, we've asked stations not to sign agreements longer than one year unless their first discuss it with their regional VP so that people are aware of who is doing what where," Albl says. "It

ing the right move." It just makes sense. They have this big, new car, and now they have to decide how to drive it in the most operative way," says one promoter who does not wish to be identified.

Clear Channel has a history of leveraging its assets. When it acquired Premiere Radio Networks, it moved highly rated talk-show hosts Rush Limbaugh and Howard Stern to Clear Channel stations.

In the memo, Albl also asks programmers to cease participation in programs like the one sponsored by Active Industry Research (AIR), which sponsors a radio-industry competition that solicits programmer feedback on upcoming releases. Albl tells Billboard this is merely "a brief hiatus." "We don't feel we will once again be allowed to participate," Albl says, is "under consideration."

AIR founder Jason Cash says he is confident that once Clear Channel issues its policy, he will see that it is his company does for stations, the temporary ban will be lifted. "I can appreciate that Clear Channel is going to review everybody that deals with their radio stations," he says.

One option Clear Channel is considering is bringing such tasks in-house. "There's a perception that people can do this on their own," says Cash. "But I've seen what this is in 20 years. Cash is a minority owner in Billboard's sister publication *Playboy* Monitor.

Cash says Clear Channel and Active Industry programmers account for 25% of mainstream top-40 participants and less than 10% of rhythmic top 40, modern AC, and adult top 40.

Meanwhile, Clear Channel is awaiting regulatory approval for the AMFM merger. Clear Channel chairman Lowry Mays says he is "very, very positive" his company will win FCC approval within the next few weeks. Once that happens, a closing could come in a matter of days.

As the deal gains momentum, details are emerging about how Clear Channel plans to operate its 900-plus station group. During a recent sales call with an agency, July 27, Mays says his company will return some of the advertising inventory used by the AMFM Radio Network to the local stations, which are in need cases like the time for more time on the network clock. The net effect will be higher network loads for existing Clear Channel stations, while AMFM stations will have lower loads.

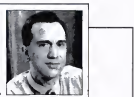
Clear Channel president/COO Mark Mays says that the integration is "going fantastic" and that although there are fewer seats at the table, the company is "getting the bottom line." Mays says he will add a huge tax bite, perhaps as high as \$12 billion, CFO Randall Mays says the company is looking to reinvest as much as \$4 billion. "We have identified minimum of \$500 million in purchases."

If the buying spree doesn't go as planned, Mays says, the money will be earmarked for paying down Clear Channel debt.

Clear Channel is also looking for a buyer for AMFM's outdoor unit, Lamar Advertising. The Justice Department is giving the company until February 2000 to dispose of the assets, which overlap in a number of markets with Clear Channel's billboard company, Elter Media.

HOT 100 SPOTLIGHT

by Silvio Pietrolungo



THE COMPLETE STORY: Sisqo earns his first No. 1 on The Billboard Hot 100 with "Incomplete" (Def Soul/Interscope). Last issue's "Incomplete" flew 55-52 with first-week sales of 118,000 units. That total dips slightly, as 107,000 pieces are scanned. This is the first title to post back-to-back six-digit-week sales since Toni Braxton's "I Wanna Man Enough" (LaFace/Arista) turned the trick on the April 29 and May 6 issues this past spring. On the airplay side, "Incomplete" is up to 38 million in audience, a gain of 4.5 million. Unlike Sisqo's prior hit, "Thong Song," which took off at both R&B and pop formats at roughly the same time, the slower-tempo "Incomplete" has made its mark mostly at R&B outlets and is just now crossing over to rhythmic top 40 stations.

The CD version of "Incomplete" includes the remixed version of "Thong," which no doubt has contributed to the title's huge sales total, since the original version was only available on 12-inch vinyl. The "Thong" remix features Foxy Brown and also appears on Island's soundtrack to "Nutt" Professor II: The Klump.

MUST BE THE MUSIC: It's a busy month for Madonna, as she delivers her latest single to radio a few weeks before she is due to give birth to her second child. The title track from her forthcoming album, "Music" (Maverick/Warner Bros.), enters the Hot 100 at No. 41, which is the second-highest debut for an singles-only track since allowed new songs to hit the chart in December 1998. "Wild Wild West" by Will Smith featuring Dru Hill & Kool Mo Dee (Overbrook/Columbia) is the current champion; it came in at No. 32 in the May 22, 1999, issue. "Music" jumps into the Hot 100 Airplay chart at No. 34 with an audience total of 38 million.

Madonna will be making a start at recapturing the No. 1 slot on the Hot 100 in a few weeks, when "Music" is released as a maxi-CD/EP Aug. 22 and on CD and cassette the following week. The regular-length CD and cassette single will also include a non-album track called "Cyberbass." A DVD featuring two versions of the video will hit stores Sept. 5. Madonna last topped the Hot 100 in February 1995 with "Take A Bow."

READ THE WRITING: Continuing to debunk the theory that singles cut into album sales, Destiny's Child climbs 6-4 on the Hot 100 with "Destiny Fulfilled," as its album "The Writing's on the Wall" moves 13-11 on the Billboard 200. This continues a trend by the group that began with its first single from the album, "Bills, Bills, Bills." "Bills" hit the sales chart on July 3, 1999, and had scanned 700,000 copies during the six weeks before the album dropped, yet "Wall" proceeded to sell 180,000 units in its first week. The album's second single, "Destiny's Child's next single, "Say My Name," debuted at No. 1 on the Hot 100 Singles Sales chart in the March 18 issue, scanning 134,000 units. That same issue album sales for "Wall" jumped 4-4 to 98,000 units and hit a new one-week high seven weeks later, moving 167,500 singles. Last issue, when the new CD for "The Writing's on the Wall" was released, "Wall" actually increased by 3% this issue. "Jumpin'" posts a 9% gain in sales, while "Music" is up by 7%.

I think only time will tell how much leverage we will have

- RANDY PALMER -

may make sense at times to leverage our group buying power with certain artists, but there is an influence."

"We're just trying to get a handle of who's doing what with whom and for what reason," he says. "We have over 1,000 stations, and there could be opportunities for everybody to save money and buy better products if we do it together. It may make sense at times to leverage our group buying power."

The memo also tells PDs they cannot sign any new agreements with an independent promoter or renew any current agreement once it expires. While Clear Channel has yet to decide whether it will continue to use outside independent promoters, Albl says the possibility exists. He adds, "There's a place for everybody."

Another veteran radio and record executive says, "I would not necessarily take that verbatim, knowing those guys and their track record."

A representative from promotion firm Jeff McCloskey & Associates declined to discuss the ban on new contracts with independents. The company would also not disclose how many Clear Channel and AMFM stations it does business with.

Tri-State Promotions, which also works with a number of Clear Channel stations, also declined comment.

"They've been the sacred cow," notes Jeff McCloskey, who says that Tri-State president Bill Seull has a relationship with Clear Channel's Michels that dates back three decades.

One Tri-State insider says the company has yet to meet with Clear Channel, which he says has been "consumed with the AMFM merger."

Others believe Clear Channel is mak-

THE Billboard 200®

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHAND, AND INTERNET SALES REPORTS ARE COMPILED, AND PROVIDED BY



AUGUST 12, 2000

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	1	VARIOUS ARTISTS	No. 1		
2	2	11	BRITNEY SPEARS	...SOMEONE CAN REMEMBER	2	1
3	4	3	NELLY	12th SHOOTOUT	3	1
4	3	1	EMINEM	THE MARSHALL MATHERS LP	1	1
5	7	7	IN SYMCA	NO STRINGS ATTACHED	1	1
6	5	8	PAPA ROACH	INFEST	5	1
7	6	4	CREE	HUMAN CLAY	1	1
8	9	25	3 DOORS DOWN	THE BETTER LIFE	8	1
9	8	4	NUTTY FORUM	THE KILMS	1	1
10	11	11	B.B. KING & ERIC CLAPTON	RIDING WITH THE KING	1	1
11	13	13	DESTINY'S CHILD	THE WRITINGS ON THE WALL	1	1
12	10	5	VARIOUS ARTISTS	RYDE OR DIE VOL. 2	2	1
13	16	20	STING	BRAND NEW DAY	13	1
14	12	9	KID ROCK	THE HISTORY OF ROCK	2	1
15	14	17	DR. DRE	DR. DRE - 2001	2	1
16	18	15	JOE	MY NAME IS JOE	2	1
17	21	23	RED HOT CHILI PEPPERS	CALIFORNICATION	3	1
18	22	14	TONI BRAXTON	THE HEAT	2	1
19	19	10	MATCHBOX TWENTY	MAD SCIENCE	3	1
20	15	9	EVERLAST	ONE LAST THING	1	1
21	17	13	LUKE KIM	THE MOTOICUS KIM	4	1
22	20	16	KELLY PRICE	MIRROR MIRROR	5	1
23	25	48	DIXIE CHICKS	FLY	1	1
24	26	29	SANTANA	SUPERNATURAL	1	1
25	28	30	FAITH HILL	BREATH	1	1
26	27	27	DAMI	...AND THEN THERE WAS X	1	1
27	24	21	THREE & MAFIA	WHEN THE SMOKE RAINS SIXTY 6, SIXTY 6	1	1
28	25	26	JESSICA SIMPSON	SWEET KISSES	25	1
29	32	3	BOB JOVI	CRUSH	9	1
30	38	8	NEXT	WELCOME IN NEXTASY	12	1
31	33	34	BILLY GILMAN	ONE VOICE	31	1
32	40	37	MACY GRAY	ON HOW LIFE IS	4	1
33	35	30	BIG TIMERS	I GOT THAT WORK	3	1
34	NEW	1	EVG & K	HORRORSCOPES	34	1
35	30	12	SOUNDTRACK	MISSION: IMPOSSIBLE 2	2	1
36	34	29	SISQO	UNLEASH THE DRAGON	2	1
37	38	35	CHRISTINA AGUILERA	CHRISTINA AGUILERA	1	1
38	48	57	BRIMAR	SOCOR O LATI	38	1
39	37	24	VARIOUS ARTISTS	TOTALLY FATS	13	1
40	30	31	BUSTA RHYMES	ANARCHY	4	1
41	44	45	LEE ANN WADMAN	I HOPE YOU DANCE	1	1
42	39	32	DEFONE	WHITE PONY	3	1
43	41	36	WHITNEY HOUSTON	WHITNEY: THE GREATEST HITS	5	1
44	43	44	MARC ANTHONY	MARC ANTHONY	1	1
45	42	38	JAY-Z	VOL. 3... LIFE AND TIMES OF S. CARTER	1	1
46	49	48	PINK	CAN'T TAKE ME HOME	25	1
47	23	2	CANIBUS CHAZ	2000 B.C. (BEFORE CAN-I-BUS)	23	1
48	46	40	DON HENLEY	INSIDE JOB	7	1
49	51	64	YOLANDA ADAMS	MOUNTAIN HIGH... VALLEY LOW	49	1
50	45	44	KID ROCK	DEVIL... WITHOUT A CAUSE	4	1
51	47	45	A PERFECT CIRCLE	MER DE NOMS	4	1
52	NEW	1	VARIOUS ARTISTS	MONSTERS OF RAP	52	1
53	NEW	1	AARON TIPPIN	PEOPLE LIKE US	53	1

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
54	54	52	MODA	PLAY	48	1
55	54	50	LIMP BICHT	SIGNIFICANT OTHER	1	1
56	52	51	BACK STREET BOYS	MILLENNIUM	1	1
57	52	73	BRITNEY SPEARS	BABY ONE MORE TIME	1	1
58	54	67	THE SICKNESS	THE SICKNESS	58	1
59	50	47	DISPERSED	SAUL & BONES	5	1
60	53	50	SAMMY	FROM THE BOTTOM TO THE TOP	50	1
61	56	49	MAD	I WANNA BE WITH YOU	21	1
62	66	69	SAVAGE GARDEN	AFFIRMATION	6	1
63	65	59	NO DOUBT	RETURN OF SATURN	2	1
64	55	52	BOAT	GOODFELLS	2	1
65	57	61	AVANT	MY THOUGHTS	65	1
66	59	56	ENRIQUE IGLESAS	ENRIQUE	33	1
67	63	63	CELINIE DION	ALL THE WAY... A DECADE OF SONGS	1	1
68	70	68	JAGGED EDGE	J.E. HEARTBREAK	6	1
69	60	58	NINE DAYS	MADDOCK CROWD	67	1
70	67	61	LUCY PEARL	LUCY PEARL	25	1
71	67	65	INCHUB	MAKE YOURSELF	71	1
72	67	62	GOSMACK	GOSMACK	22	1
73	71	70	SHANIA TWAIN	COME ON OVER	2	1
74	73	74	KID THOMAS	EMOTIONAL	9	1
75	69	72	EMINEM	THE SLIM SHADY LP	9	1
76	76	64	SHEDADY	THE WHOLE SHEBANG	70	1
77	59	113	P.O.D.	THE FUNDAMENTAL ELEMENTS OF SOUTHWEST	51	1
78	61	55	ATLANTIC	EVERYTHING YOU WANT	60	1
79	61	57	BLINK-182	ENEMA OF THE STATE	9	1
80	81	80	MARY MARY	THANKFUL	59	1
81	82	70	DARY	UNRESTRICTED	5	1
82	86	80	STONE TEMPLE PILOTS	NO. 4	6	1
83	85	87	ATLANTIC	POKEMON THE MOVIE 2000: THE POWER OF ONE	85	1
84	85	76	ATLANTIC	THE ABBA GENERATION	71	1
85	92	76	ATLANTIC	WIDE OPEN SPACES	4	1
86	95	112	LARA FABIAN	LARA FABIAN	85	1
87	97	75	DONNA JONES	WHERE I WANNA BE	35	1
88	96	96	TIM MCGRAW	A PLACE IN THE SUN	1	1
89	96	96	C-BD	ENEMY OF THE STATE	91	1
90	92	75	BENIE MAN	ART AND LIFE	68	1
91	105	110	MYA	FEAR OF FLYING	15	1
92	127	125	3RD DAY	NOW YOU SEE INSIDE	94	1
93	82	66	THE TRUTH	OFFERINGS: A WORSHIP ALBUM	66	1
94	91	77	SOUNDTRACK	THE ALBUM	3	1
95	91	55	SLIPKNOT	SLIPKNOT	51	1
96	94	83	IDEAL	IDEAL	83	1
97	113	117	GOO GOO DOLLS	DIZZY UPTOWN	97	1
98	100	100	SESTER HAZEL	FORTRESS	63	1
99	106	106	LONELY RAIL	LONELY RAIL	28	1
100	102	102	THE CONGRÉGATION	BOOK 1	102	1
101	94	99	ICE CUBE	WAR & PEACE VOL. 2 (THE PEACE DISC)	3	1
102	94	90	VITAMIN C	VITAMIN C	29	1
103	107	108	KORIN	ISSUES	1	1
104	108	111	SONIA	BIG MOMMA'S HOUSE	41	1
105	107	105	VARIOUS ARTISTS	MTV: THE RETURN OF THE ROCK	42	1
106	105	106	PEARL JAM	BIUNAL	2	1

Albums with the greatest sales gains this week. *Repeating Industry Award. © RIAA (RIAA) certification for net shipment of 500,000 units (ships). © RIAA certification for net shipment of 1 million units (shipped). © RIAA certification for net shipment of 2 million units (shipped). © RIAA certification for net shipment of 3 million units (shipped). © RIAA certification for net shipment of 4 million units (shipped). © RIAA certification for net shipment of 5 million units (shipped). © RIAA certification for net shipment of 6 million units (shipped). © RIAA certification for net shipment of 7 million units (shipped). © RIAA certification for net shipment of 8 million units (shipped). © RIAA certification for net shipment of 9 million units (shipped). © RIAA certification for net shipment of 10 million units (shipped). © RIAA certification for net shipment of 11 million units (shipped). © RIAA certification for net shipment of 12 million units (shipped). © RIAA certification for net shipment of 13 million units (shipped). © RIAA certification for net shipment of 14 million units (shipped). © RIAA certification for net shipment of 15 million units (shipped). © RIAA certification for net shipment of 16 million units (shipped). © RIAA certification for net shipment of 17 million units (shipped). © RIAA certification for net shipment of 18 million units (shipped). © RIAA certification for net shipment of 19 million units (shipped). © RIAA certification for net shipment of 20 million units (shipped). © RIAA certification for net shipment of 21 million units (shipped). © RIAA certification for net shipment of 22 million units (shipped). © RIAA certification for net shipment of 23 million units (shipped). © RIAA certification for net shipment of 24 million units (shipped). © RIAA certification for net shipment of 25 million units (shipped). © RIAA certification for net shipment of 26 million units (shipped). © RIAA certification for net shipment of 27 million units (shipped). © RIAA certification for net shipment of 28 million units (shipped). © RIAA certification for net shipment of 29 million units (shipped). © RIAA certification for net shipment of 30 million units (shipped). © RIAA certification for net shipment of 31 million units (shipped). © RIAA certification for net shipment of 32 million units (shipped). © RIAA certification for net shipment of 33 million units (shipped). © RIAA certification for net shipment of 34 million units (shipped). © RIAA certification for net shipment of 35 million units (shipped). © RIAA certification for net shipment of 36 million units (shipped). © RIAA certification for net shipment of 37 million units (shipped). © RIAA certification for net shipment of 38 million units (shipped). © RIAA certification for net shipment of 39 million units (shipped). © RIAA certification for net shipment of 40 million units (shipped). © RIAA certification for net shipment of 41 million units (shipped). © RIAA certification for net shipment of 42 million units (shipped). © RIAA certification for net shipment of 43 million units (shipped). © RIAA certification for net shipment of 44 million units (shipped). © RIAA certification for net shipment of 45 million units (shipped). © RIAA certification for net shipment of 46 million units (shipped). © RIAA certification for net shipment of 47 million units (shipped). © RIAA certification for net shipment of 48 million units (shipped). © RIAA certification for net shipment of 49 million units (shipped). © RIAA certification for net shipment of 50 million units (shipped). © RIAA certification for net shipment of 51 million units (shipped). © RIAA certification for net shipment of 52 million units (shipped). © RIAA certification for net shipment of 53 million units (shipped). © RIAA certification for net shipment of 54 million units (shipped). © RIAA certification for net shipment of 55 million units (shipped). © RIAA certification for net shipment of 56 million units (shipped). © RIAA certification for net shipment of 57 million units (shipped). © RIAA certification for net shipment of 58 million units (shipped). © RIAA certification for net shipment of 59 million units (shipped). © RIAA certification for net shipment of 60 million units (shipped). © RIAA certification for net shipment of 61 million units (shipped). © RIAA certification for net shipment of 62 million units (shipped). © RIAA certification for net shipment of 63 million units (shipped). © RIAA certification for net shipment of 64 million units (shipped). © RIAA certification for net shipment of 65 million units (shipped). © RIAA certification for net shipment of 66 million units (shipped). © RIAA certification for net shipment of 67 million units (shipped). © RIAA certification for net shipment of 68 million units (shipped). © RIAA certification for net shipment of 69 million units (shipped). © RIAA certification for net shipment of 70 million units (shipped). © RIAA certification for net shipment of 71 million units (shipped). © RIAA certification for net shipment of 72 million units (shipped). © RIAA certification for net shipment of 73 million units (shipped). © RIAA certification for net shipment of 74 million units (shipped). © RIAA certification for net shipment of 75 million units (shipped). © RIAA certification for net shipment of 76 million units (shipped). © RIAA certification for net shipment of 77 million units (shipped). © RIAA certification for net shipment of 78 million units (shipped). © RIAA certification for net shipment of 79 million units (shipped). © RIAA certification for net shipment of 80 million units (shipped). © RIAA certification for net shipment of 81 million units (shipped). © RIAA certification for net shipment of 82 million units (shipped). © RIAA certification for net shipment of 83 million units (shipped). © RIAA certification for net shipment of 84 million units (shipped). © RIAA certification for net shipment of 85 million units (shipped). © RIAA certification for net shipment of 86 million units (shipped). © RIAA certification for net shipment of 87 million units (shipped). © RIAA certification for net shipment of 88 million units (shipped). © RIAA certification for net shipment of 89 million units (shipped). © RIAA certification for net shipment of 90 million units (shipped). © RIAA certification for net shipment of 91 million units (shipped). © RIAA certification for net shipment of 92 million units (shipped). © RIAA certification for net shipment of 93 million units (shipped). © RIAA certification for net shipment of 94 million units (shipped). © RIAA certification for net shipment of 95 million units (shipped). © RIAA certification for net shipment of 96 million units (shipped). © RIAA certification for net shipment of 97 million units (shipped). © RIAA certification for net shipment of 98 million units (shipped). © RIAA certification for net shipment of 99 million units (shipped). © RIAA certification for net shipment of 100 million units (shipped). © RIAA certification for net shipment of 101 million units (shipped). © RIAA certification for net shipment of 102 million units (shipped). © RIAA certification for net shipment of 103 million units (shipped). © RIAA certification for net shipment of 104 million units (shipped). © RIAA certification for net shipment of 105 million units (shipped). © RIAA certification for net shipment of 106 million units (shipped). © RIAA certification for net shipment of 107 million units (shipped). © RIAA certification for net shipment of 108 million units (shipped). © RIAA certification for net shipment of 109 million units (shipped). © RIAA certification for net shipment of 110 million units (shipped). © RIAA certification for net shipment of 111 million units (shipped). © RIAA certification for net shipment of 112 million units (shipped). © RIAA certification for net shipment of 113 million units (shipped). © RIAA certification for net shipment of 114 million units (shipped). © RIAA certification for net shipment of 115 million units (shipped). © RIAA certification for net shipment of 116 million units (shipped). © RIAA certification for net shipment of 117 million units (shipped). © RIAA certification for net shipment of 118 million units (shipped). © RIAA certification for net shipment of 119 million units (shipped). © RIAA certification for net shipment of 120 million units (shipped). © RIAA certification for net shipment of 121 million units (shipped). © RIAA certification for net shipment of 122 million units (shipped). © RIAA certification for net shipment of 123 million units (shipped). © RIAA certification for net shipment of 124 million units (shipped). © RIAA certification for net shipment of 125 million units (shipped). © RIAA certification for net shipment of 126 million units (shipped). © RIAA certification for net shipment of 127 million units (shipped). © RIAA certification for net shipment of 128 million units (shipped). © RIAA certification for net shipment of 129 million units (shipped). © RIAA certification for net shipment of 130 million units (shipped). © RIAA certification for net shipment of 131 million units (shipped). © RIAA certification for net shipment of 132 million units (shipped). © RIAA certification for net shipment of 133 million units (shipped). © RIAA certification for net shipment of 134 million units (shipped). © RIAA certification for net shipment of 135 million units (shipped). © RIAA certification for net shipment of 136 million units (shipped). © RIAA certification for net shipment of 137 million units (shipped). © RIAA certification for net shipment of 138 million units (shipped). © RIAA certification for net shipment of 139 million units (shipped). © RIAA certification for net shipment of 140 million units (shipped). © RIAA certification for net shipment of 141 million units (shipped). © RIAA certification for net shipment of 142 million units (shipped). © RIAA certification for net shipment of 143 million units (shipped). © RIAA certification for net shipment of 144 million units (shipped). © RIAA certification for net shipment of 145 million units (shipped). © RIAA certification for net shipment of 146 million units (shipped). © RIAA certification for net shipment of 147 million units (shipped). © RIAA certification for net shipment of 148 million units (shipped). © RIAA certification for net shipment of 149 million units (shipped). © RIAA certification for net shipment of 150 million units (shipped). © RIAA certification for net shipment of 151 million units (shipped). © RIAA certification for net shipment of 152 million units (shipped). © RIAA certification for net shipment of 153 million units (shipped). © RIAA certification for net shipment of 154 million units (shipped). © RIAA certification for net shipment of 155 million units (shipped). © RIAA certification for net shipment of 156 million units (shipped). © RIAA certification for net shipment of 157 million units (shipped). © RIAA certification for net shipment of 158 million units (shipped). © RIAA certification for net shipment of 159 million units (shipped). © RIAA certification for net shipment of 160 million units (shipped). © RIAA certification for net shipment of 161 million units (shipped). © RIAA certification for net shipment of 162 million units (shipped). © RIAA certification for net shipment of 163 million units (shipped). © RIAA certification for net shipment of 164 million units (shipped). © RIAA certification for net shipment of 165 million units (shipped). © RIAA certification for net shipment of 166 million units (shipped). © RIAA certification for net shipment of 167 million units (shipped). © RIAA certification for net shipment of 168 million units (shipped). © RIAA certification for net shipment of 169 million units (shipped). © RIAA certification for net shipment of 170 million units (shipped). © RIAA certification for net shipment of 171 million units (shipped). © RIAA certification for net shipment of 172 million units (shipped). © RIAA certification for net shipment of 173 million units (shipped). © RIAA certification for net shipment of 174 million units (shipped). © RIAA certification for net shipment of 175 million units (shipped). © RIAA certification for net shipment of 176 million units (shipped). © RIAA certification for net shipment of 177 million units (shipped). © RIAA certification for net shipment of 178 million units (shipped). © RIAA certification for net shipment of 179 million units (shipped). © RIAA certification for net shipment of 180 million units (shipped). © RIAA certification for net shipment of 181 million units (shipped). © RIAA certification for net shipment of 182 million units (shipped). © RIAA certification for net shipment of 183 million units (shipped). © RIAA certification for net shipment of 184 million units (shipped). © RIAA certification for net shipment of 185 million units (shipped). © RIAA certification for net shipment of 186 million units (shipped). © RIAA certification for net shipment of 187 million units (shipped). © RIAA certification for net shipment of 188 million units (shipped). © RIAA certification for net shipment of 189 million units (shipped). © RIAA certification for net shipment of 190 million units (shipped). © RIAA certification for net shipment of 191 million units (shipped). © RIAA certification for net shipment of 192 million units (shipped). © RIAA certification for net shipment of 193 million units (shipped). © RIAA certification for net shipment of 194 million units (shipped). © RIAA certification for net shipment of 195 million units (shipped). © RIAA certification for net shipment of 196 million units (shipped). © RIAA certification for net shipment of 197 million units (shipped). © RIAA certification for net shipment of 198 million units (shipped). © RIAA certification for net shipment of 199 million units (shipped). © RIAA certification for net shipment of 200 million units (shipped). © RIAA certification for net shipment of 201 million units (shipped). © RIAA certification for net shipment of 202 million units (shipped). © RIAA certification for net shipment of 203 million units (shipped). © RIAA certification for net shipment of 204 million units (shipped). © RIAA certification for net shipment of 205 million units (shipped). © RIAA certification for net shipment of 206 million units (shipped). © RIAA certification for net shipment of 207 million units (shipped). © RIAA certification for net shipment of 208 million units (shipped). © RIAA certification for net shipment of 209 million units (shipped). © RIAA certification for net shipment of 210 million units (shipped). © RIAA certification for net shipment of 211 million units (shipped). © RIAA certification for net shipment of 212 million units (shipped). © RIAA certification for net shipment of 213 million units (shipped). © RIAA certification for net shipment of 214 million units (shipped). © RIAA certification for net shipment of 215 million units (shipped). © RIAA certification for net shipment of 216 million units (shipped). © RIAA certification for net shipment of 217 million units (shipped). © RIAA certification for net shipment of 218 million units (shipped). © RIAA certification for net shipment of 219 million units (shipped). © RIAA certification for net shipment of 220 million units (shipped). © RIAA certification for net shipment of 221 million units (shipped). © RIAA certification for net shipment of 222 million units (shipped). © RIAA certification for net shipment of 223 million units (shipped). © RIAA certification for net shipment of 224 million units (shipped). © RIAA certification for net shipment of 225 million units (shipped). © RIAA certification for net shipment of 226 million units (shipped). © RIAA certification for net shipment of 227 million units (shipped). © RIAA certification for net shipment of 228 million units (shipped). © RIAA certification for net shipment of 229 million units (shipped). © RIAA certification for net shipment of 230 million units (shipped). © RIAA certification for net shipment of 231 million units (shipped). © RIAA certification for net shipment of 232 million units (shipped). © RIAA certification for net shipment of 233 million units (shipped). © RIAA certification for net shipment of 234 million units (shipped). © RIAA certification for net shipment of 235 million units (shipped). © RIAA certification for net shipment of 236 million units (shipped). © RIAA certification for net shipment of 237 million units (shipped). © RIAA certification for net shipment of 238 million units (shipped). © RIAA certification for net shipment of 239 million units (shipped). © RIAA certification for net shipment of 240 million units (shipped). © RIAA certification for net shipment of 241 million units (shipped). © RIAA certification for net shipment of 242 million units (shipped). © RIAA certification for net shipment of 243 million units (shipped). © RIAA certification for net shipment of 244 million units (shipped). © RIAA certification for net shipment of 245 million units (shipped). © RIAA certification for net shipment of 246 million units (shipped). © RIAA certification for net shipment of 247 million units (shipped). © RIAA certification for net shipment of 248 million units (shipped). © RIAA certification for net shipment of 249 million units (shipped). © RIAA certification for net shipment of 250 million units (shipped). © RIAA certification for net shipment of 251 million units (shipped). © RIAA certification for net shipment of 252 million units (shipped). © RIAA certification for net shipment of 253 million units (shipped). © RIAA certification for net shipment of 254 million units (shipped). © RIAA certification for net shipment of 255 million units (shipped). © RIAA certification for net shipment of 256 million units (shipped). © RIAA certification for net shipment of 257 million units (shipped). © RIAA certification for net shipment of 258 million units (shipped). © RIAA certification for net shipment of 259 million units (shipped). © RIAA certification for net shipment of 260 million units (shipped). © RIAA certification for net shipment of 261 million units (shipped). © RIAA certification for net shipment of 262 million units (shipped). © RIAA certification for net shipment of 263 million units (shipped). © RIAA certification for net shipment of 264 million units (shipped). © RIAA certification for net shipment of 265 million units (shipped). © RIAA certification for net shipment of 266 million units (shipped). © RIAA certification for net shipment of 267 million units (shipped). © RIAA certification for net shipment of 268 million units (shipped). © RIAA certification for net shipment of 269 million units (shipped). © RIAA certification for net shipment of 270 million units (shipped). © RIAA certification for net shipment of 271 million units (shipped). © RIAA certification for net shipment of 272 million units (shipped). © RIAA certification for net shipment of 273 million units (shipped). © RIAA certification for net shipment of 274 million units (shipped). © RIAA certification for net shipment of 275 million units (shipped). © RIAA certification for net shipment of 276 million units (shipped). © RIAA certification for net shipment of 277 million units (shipped). © RIAA certification for net shipment of 278 million units (shipped). © RIAA certification for net shipment of 279 million units (shipped). © RIAA certification for net shipment of 280 million units (shipped). © RIAA certification for net shipment of 281 million units (shipped). © RIAA certification for net shipment of 282 million units (shipped). © RIAA certification for net shipment of 283 million units (shipped). © RIAA certification for net shipment of 284 million units (shipped). © RIAA certification for net shipment of 285 million units (shipped). © RIAA certification for net shipment of 286 million units (shipped). © RIAA certification for net shipment of 287 million units (shipped). © RIAA certification for net shipment of 288 million units (shipped). © RIAA certification for net shipment of 289 million units (shipped). © RIAA certification for net shipment of 290 million units (shipped). © RIAA certification for net shipment of 291 million units (shipped). © RIAA certification for net shipment of 292 million units (shipped). © RIAA certification for net shipment of 293 million units (shipped). © RIAA certification for net shipment of 294 million units (shipped). © RIAA certification for net shipment of 295 million units (shipped). © RIAA certification for net shipment of 296 million units (shipped). © RIAA certification for net shipment of 297 million units (shipped). © RIAA certification for net shipment of 298 million units (shipped). © RIAA certification for net shipment of 299 million units (shipped). © RIAA certification for net shipment of 300 million units (shipped). © RIAA certification for net shipment of 301 million units (shipped). © RIAA certification for net shipment of 302 million units (shipped). © RIAA certification for net shipment of 303 million units (shipped). © RIAA certification for net shipment of 304 million units (shipped). © RIAA certification for net shipment of 305 million units (shipped). © RIAA certification for net shipment of 306 million units (shipped). © RIAA certification for net shipment of 307 million units (shipped). © RIAA certification for net shipment of 30

BILLBOARD AUGUST 12, 2006

THANK YOU!



Winner of the 2000 Yahoo! Internet Life
Online Music Award for
'BEST MUSIC NEWS SITE'

WANNA PLAY?

Introducing
marsmusic.com

Check out our Web site for over 500 top brands and 120,000 products in stock. An incredible selection of instruments and gear at prices you can trust on brands like Alesis, Fender, Gibson, JBL, Korg, Pearl, Roland, Shure, Tascam, Yamaha and more. Open 24 hours a day with satisfaction guaranteed. Just go to www.marsmusic.com to shop, get today's music news, interviews, chat with other musicians, even take a lesson online. Plus enter to win \$1,000,000.

**MILLION \$ DOLLAR
CLICK**

Enter to win
\$1,000,000
on www.marsmusic.com

MARS
... MUSIC . COMTM
the musicmaker's destination

For the store nearest you

Atlanta
Austin
N. Miami
Houston
Dallas

Ft. Lauderdale
Tampa
Orlando
Charlotte
Virginia Beach

Raleigh
Nashville
Baltimore
Boston
Springfield, Va.

St. Louis
Minneapolis
Salt Lake City
Richmond, Va.
Kansas City

Cherry Hill, N.J.
Milwaukee
Cincinnati
Indianapolis
Las Vegas
Detroit

www.marsmusic.com

Copyright © 1999 Mars Music, Inc.